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DMA Magazine

"Our faith in dance music has never wavered here at DJmag, but it's stronger than ever following this year's Winter Music Conference..."
—Lesley Wright, April 2002
DJ Magazine (UK)

"Playing for my peers and other DJs and full-on dance music lovers, I swear there's nothing like it."
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Here Today, Gone Tomorrow

As this issue of *Mobile Beat* came together, I couldn't help but reflect on the way time affects everything we do. Songs and musical styles come and go. Technology speeds ever forward. People come into our lives and then go. Time marches on.

This year's Top 200 list is a mixture of old and new, as always. Some songs seem to live forever in the pantheon of party hits while others slip away, only to be replaced by the creations of the latest pop idols. And this time around, due to popular demand, our classic multi-category format returns with a fresh look. Everything old is new again, as they say. To go along with our reader-generated lists, musicologist Jay Maxwell shares his own lists of the Top 40 tunes for each of the last four decades that have stood the test of innumerable parties.

It's always time to make positive changes. Randy Bartlett drives this point home as he reveals the power of incremental improvement. Meanwhile, technology makes time seem to go faster with each new gear development. DJ Dr. Drax takes an in-depth look at technology that, until now, has not been part of most DJs' worlds. We also catch a glimpse of American Audio's latest creation, the Velocity CD player.

But the one part of this issue that has brought time's importance into the clearest focus for me is our tribute to the late Jam Master Jay. When such a talented and sincere human being is taken away before his time, it is shocking, tragic, and also sobering. We can all learn something from his example—by making the most of the time we have.

Dan Walsh, Managing Editor

TABLES INCLUDED !

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Music Programming and Interactivity

Dear Mobile Beat,

I just read two articles in your January 2003 issue. The first one was "What's in a Name?" which posed the question, "Should you consider changing your DJ name?" I have used my name, Master Blaster, since 1980. No, it wasn't taken from the Road Warrior movie with Tina Turner. My wife came up with it when I first started as a professional DJ. I had just received my master's degree and I always played my music very loud. I even used the Stevie Wonder song "Master Blaster" as my first signature song. The upside of the name is that after 22 years, people refer to me as The Master. The downside is that I may have lost a few wedding contracts because a bride's mother was afraid that my name wasn't genteel enough...Such is life, but I think I'll keep it.

My main reason for writing was about another article, "The State of the DJ Nation." A part that discussed interactive DJs and included a response from a Canadian DJ caused me to take issue. With the obvious exception of wedding intros, cake cutting and the like, I usually keep the chatter to a minimum. I'm not paid to be a radio-style DJ, and after 22 years of success, I've learned a few things that have served me well...Most parties have to settle into their own rhythm, which means the people want and need time to get acclimated—to talk—and your music should allow for this! The truly interactive DJ knows intuitively when to crank it up or to simply lay back and play some decent background music...They really didn't come to hear me kibitz or make like Adam Sandler and jump up on a table in a gold lame suit with a top hat and cane. You can save the showboating for bar mitzvahs.

That said, primarily, I am paid good money to play great music to get people up and dancing! When I hear women scream and a crowd rushes out onto the dance floor, I know I'm interacting. I let the music do the talking...Segueing from one great original dance song to another (not those horrible "Bunny" remixes—with the exception of the *Grease* remix), is the best way I know to get and keep people dancing...It's also important to select songs appropriate to the occasion...imagine the results of playing a Steve and Edie song requested by a drunken uncle at a Sweet Sixteen party.

Having the very latest songs available to play is always important, along with some clean copies and the newest movie soundtracks. I've found that subscribing to TM Century's Prime Cuts CDs makes this easy...Also as important is having an extensive collection of music. A DJ should have something like "Alice Blue Gown" for that special request from Grandma or other important guest to really be called interactive. You don't need to have everything in every genre, but having a good sampling of everything is an absolute necessity. I normally bring over 2700 CDs with me to cover things. Sure they're heavy, but they keep me in shape and on top of every kind of request I might receive...

The bottom line for success as a Mobile DJ is knowledge of the music and knowing when to play or not to play each song. A good DJ must know just what song will work to break the ice and/or keep the groove going...whatever the style, the song must be recognized, popular and—most importantly—have a great dance beat. Eighty to ninety percent of the music requested at most parties is almost identical...However, knowing what to play for the other ten to twenty percent is what makes the DJ truly special and interactive.

Simply put, once you get them up, keep them up. And throw in a great love song or two occasionally! It has worked for me for over 22 years...

John D. Capsouras
The Master Blaster
Randolph, New Jersey

(Editor's note: This letter was edited only to fit the available space.)

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Industry Mixer

The San Diego Disc Jockey Association hosted what was touted as the "Ultimate Mixer," November 6, 2002, at Apex Music, one of the most respected, DJ-friendly retailers in the city. MC/DJ entertainers from across the San Diego area enjoyed an evening of product demonstrations from sponsors including American DJ, PCDJ, and ERG Music, while Apex Music owner Steve Olsher offered deeply discounted merchandise to the attendees.

The well-attended event featured presentations from bar mitzvah king Eric Sands of Sundance Productions, with a Q and A segment; CEO Roger Raffee of GEMM.com (Global Electronic Music Marketplace); and Worth Tour keynote speaker and Disc Jockey America representative Mark Ferrell. Mark Thomas, president of the Southern California chapter of the ADJA, was on hand, as well as Ken Knotts, who provided info on the upcoming 6th Annual American DJ Awards Show (Feb. 17, 2003, just prior to the Mobile Beat DJ Show in Las Vegas).

SDDJA president Ron Jones (Allegro Entertainment) timed the industrial strength seminar setting with Ferrell's availability. "The event was staged with two goals in mind: to elevate the profile of the association to those company owners who may not know of us at the local level and [of] the advantages of confederation, and to expose them to Mark's educational message of professional value. I agree with Mark—when you know better, you do better."

GEMM.com's CEO Roger Raffee addressing the SDDJA at Apex Music.

Sennheiser Offers Wireless Help

Digital television (DTV) is getting closer, bringing with it a major headache for DJs and audio engineers working with wireless microphones and other wireless systems. Already faced with existing analog television signals occupying useable bandwidth, as well as interference from local emergency services and transit companies, not to mention venue security and management communications systems, live sound professionals must now also cope with a burgeoning list of DTV facilities.

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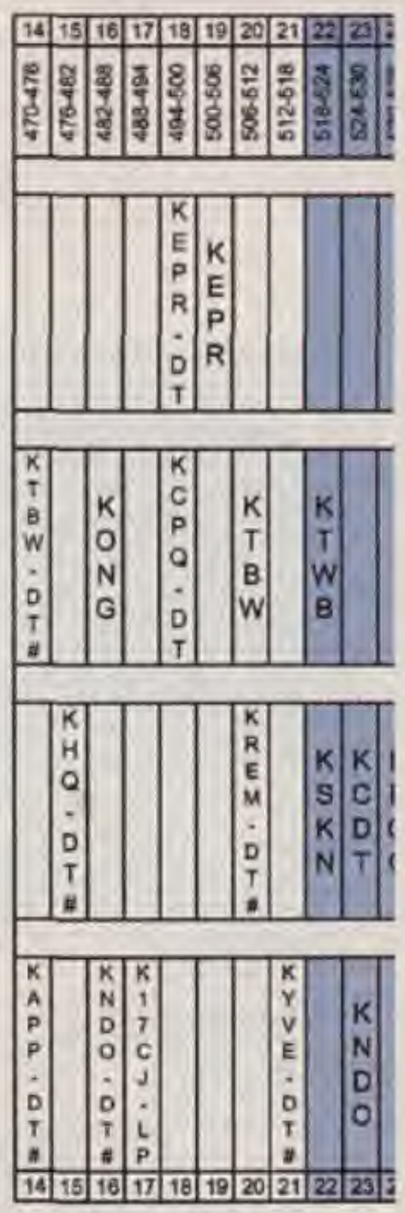

To help RF specialists through the UHF maze, Sennheiser has launched a new Web site that offers tools and resources for finding available frequency bandwidth anywhere in the United States. Simply go to www.sennheiserusa.com and select "RF Frequency Finder" from the "Quick Links" listing.

The site includes recommended tunings for Sennheiser Evolution Wireless and 3000 and 5000 RF Series systems for situations that require the re-tuning of factory presets or where multi-channel requirements exceed the system's factory presets. An easy-to-follow, three-step guide allows you to download Sennheiser wireless equipment stock frequencies and available custom grouping guides, cross-referenced to television channel orientation. A 50-state grid provides links to Adobe PDF downloads with comprehensive listings of the current analog and DTV frequencies in use in the major cities, including bandwidth allocations for future DTV transmission.

You can use the guides to select the wireless frequency range with the least number of TV signals. DTV facilities are coming online regularly, and broadcasters may petition the FCC for their DTV frequency assignments to be reallocated, so the Web site also includes a link to the FCC, where DTV spectrum allocation is continually updated. •

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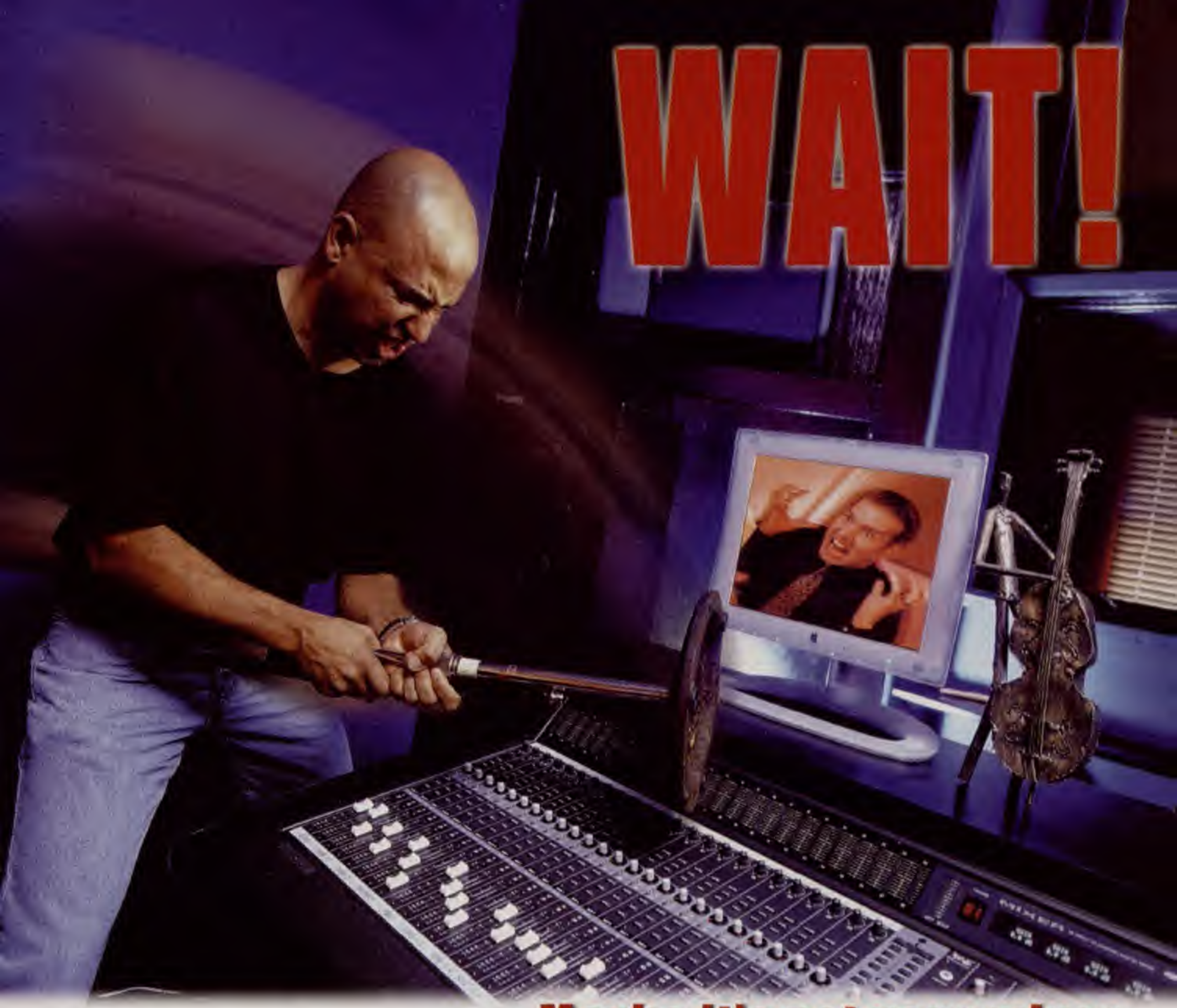

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The new **Color Flash 4**, four-head master-slave lighting system from **American DJ** provides an easy way to create a light show in a "flash." This all-in-one package contains four Color Flash units, three 10-foot XLR cables, a blackout controller, and a hanging bracket. With 32 multi-colored lenses per head, the Color Flash 4 system covers your dance floor with a total of 112 beams. Each of the four heads includes an easy-access fan-cooled, ultra-bright 300-watt, 120v LL-64514 lamp. A circuit breaker protection system eliminates the need to change fuses. A durable hanging bracket is included for trouble-free installation. Weighing a total of 16 lbs. (4 lbs. *each fixture) and measuring* 8.7" x 7.9" x 8.3", this package adds some flash but not a lot of weight to your DJ rig.

MSRP: $379.95

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American Audio has introduced the **Mobile-200 System**, combining their DCD-PRO200 MKIII Professional Dual CD Player, DX-4 4-Channel Pre-Amp Mixer, and TLC-6x2 Roadcase. Developed especially for this system, the DX-4 mixer features four channels instead of the two you might expect in a compact system. The DCD-PRO200 MKIII CD Player's Q Start capability allows you to, for example, crossfade directly to five pre-programmed cue points anywhere on a CD—even in the middle of a song. Flip-Flop automatically switches drives at the end of a disc or after each song. Other features include mechanical anti-skip protection, instant start, digital output, precise frame searching, 3-speed scanning, 30 programmable tracks, and pitch sampling. The lightweight TLC-6x2 Roadcase has six spaces on top and two at the bottom, easy-carry handles, and three detachable lids.

MSRP: $499.99

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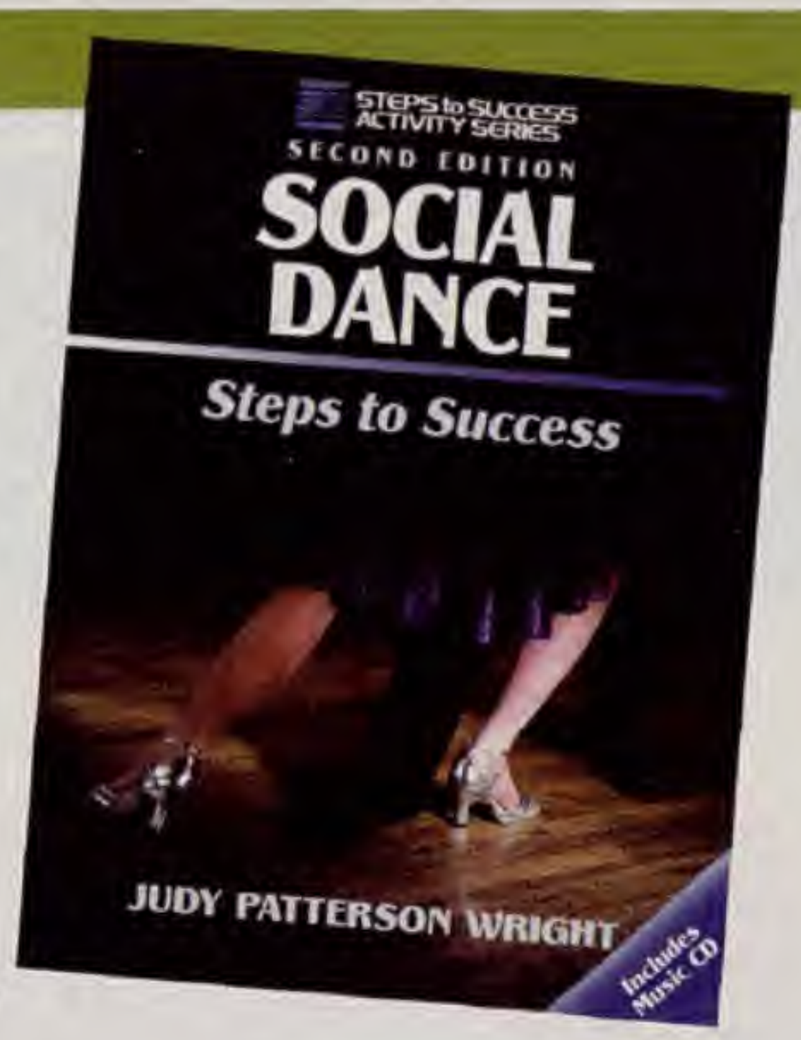

In the book ***Social Dance: Steps to Success - 2nd Edition***, from **Human Kinetics Publishers** (2003), author Judy Wright takes you progressively through the moves for eight popular dance styles: swing, cha-cha, foxtrot, polka, waltz, rumba, tango, and salsa/mambo. She first provides a solid foundation, teaching proper alignment, musical structure, and how to synchronize your footwork with the music. You will also learn how to lead and follow, move from one dance position to another, combine dance variations into sequences, and much more. A compact disc is included that features eight tracks of training examples for identifying beat, measures, and general characteristics of the music, as well as 11 tracks covering instrumental practice music for each style of dance covered in the book. The author is an accomplished dancer who has taught social dance in a variety of styles and levels since 1971. 240 pages; ISBN: 0736045058. MSRP: $21.95

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The New RMX 4050HD

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RMX 4050HD rear panel view

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MSRP: $1,779

*FTC Watts †1 kHz, 1% THD

Special Features:

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Digital Sound System Control: Easy as a Sunday Drive

By DJ Dr. Drax

The DriveRack PA from dbx packs big system technology into your mobile rack

Good things—no, great things come in small packages. One such thing is the dbx DriveRack™ PA: one of the most amazing items I have seen. It is the best single addition to my system rack since going digital. By including every form of processing necessary to drive the signal from the mixer to the power amp, the DriveRack PA allows you to eliminate all other processing devices normally found in large and cumbersome traditional drive rack systems. Let's explore this incredible unit.

Back to Front

The DriveRack PA includes a 100V-120V, 50Hz-60Hz power supply, which uses a supplied IEC cord. The output section offers six balanced XLR connectors, while the input section has two. A ground lift switch lifts the pin 1 chassis ground of both input XLRs. Another switch changes the level from either +4 or -10dBv.

Moving to the front panel, there is an XLR input and selector button for using an RTA microphone, which allows the user to optimize the EQ settings of any room through the use of the Auto EQ in the Wizard setup assistant. More on this later.

A Data Wheel lets you scroll through the program menu, load programs, select parameters and edit parameter values. This took a little getting used to, but once I did, navigation was fast and easy. I could make on-the-fly adjustments within a few seconds. While not as fast as separate controls, it also keeps the unit from taking up six rack spaces.

The unit's backlit LCD display provides you with all vital processing information: signal routing, effect block editing and Wizard Setup functions. It also indicates any internal clipping. The display was bright, and quite legible, but was a little hard to read for these old eyes in the lab with office light. However once the room was darkened to simulate typical event lighting, it was very readable. Understanding the symbols used was an easy task. A number of function buttons allow direct access to all the editing and navigating functions.

The DriveRack PA provides two independent six-segment input meters (-30 to +20dBu) to monitor the input signal level along with six similar output meters. These were bright, clear and very responsive—easily seen at a glance from a distance of 5 feet. Threshold meters indicate when the threshold level has been exceeded in the Limiter section, and gain reduction may be taking place in the specific output channel.

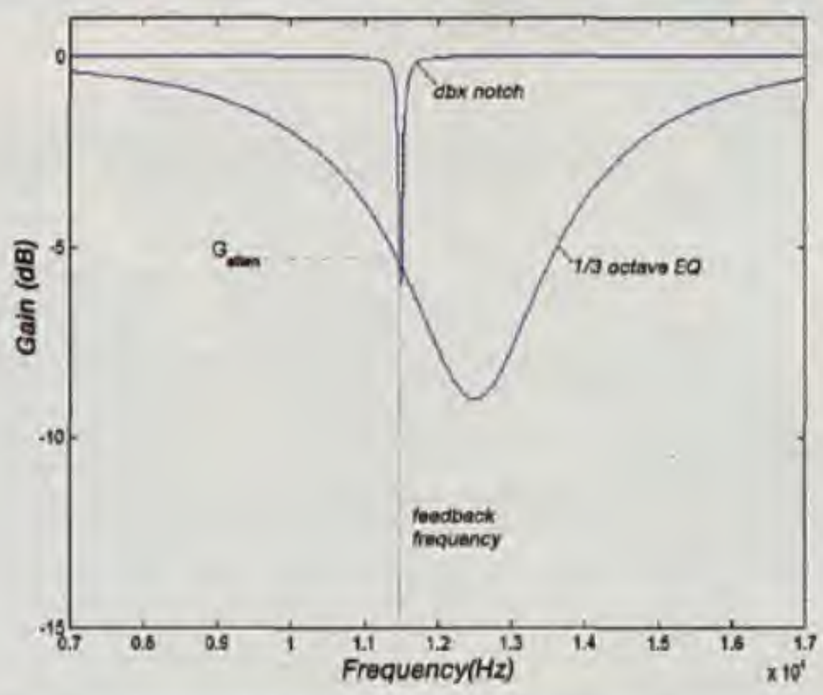
In reference to the power on/off switch, dbx strongly recommends that amps connected to the DriveRack PA be powered down prior to switching on the unit. This was one of my few disappointments with this device. I feel that every device should have soft-start control to minimize pops. Of course there is a proper start-up order; however, soft-start is a feature I feel is worth having throughout the audio chain.

Sonic Tune-Up

Since most mobiles end up playing the same halls over and over again, perhaps the device's most useful features are the Real Time Analyzer (RTA) and Parametric EQ. You can set up in the hall, attach an RTA microphone to the unit, supply pink noise and the desired profile you wish, and the unit automatically EQs the room for perfect sound. What is even more incredible is that you can save the settings in the unit so the next time you play that hall you just dial up the settings for the room and your system is automatically flat and ready to go!

The DriveRack PA also offers an exclusive Advanced Feedback Suppression (AFS) module. The AFS Wizard will help you set up a number of fixed filters. "Precision Frequency Detection" and state-of-the-art processing determine very exact portions of a given frequency that need to be removed—instead of taking out large chunks. *(See the comparison in Figure 1.)*

Figure 1 – Feedback filter comparison



The unit's Subharmonic Synthesizer module provides bass enhancement. Its two separate bands provide a combination of smoothness and control, and the independent low frequency boost circuit is designed to get the most out of high-performance low frequency speaker systems.

This module's performance was awesome. I couldn't believe the depth and richness that was added so easily. The results were far different and far superior to the results I've achieved with other bass enhancers. There is simply no comparison. I love the smooth deep rich bass my system now has on every song.

A crossover divides the input signal into several frequency

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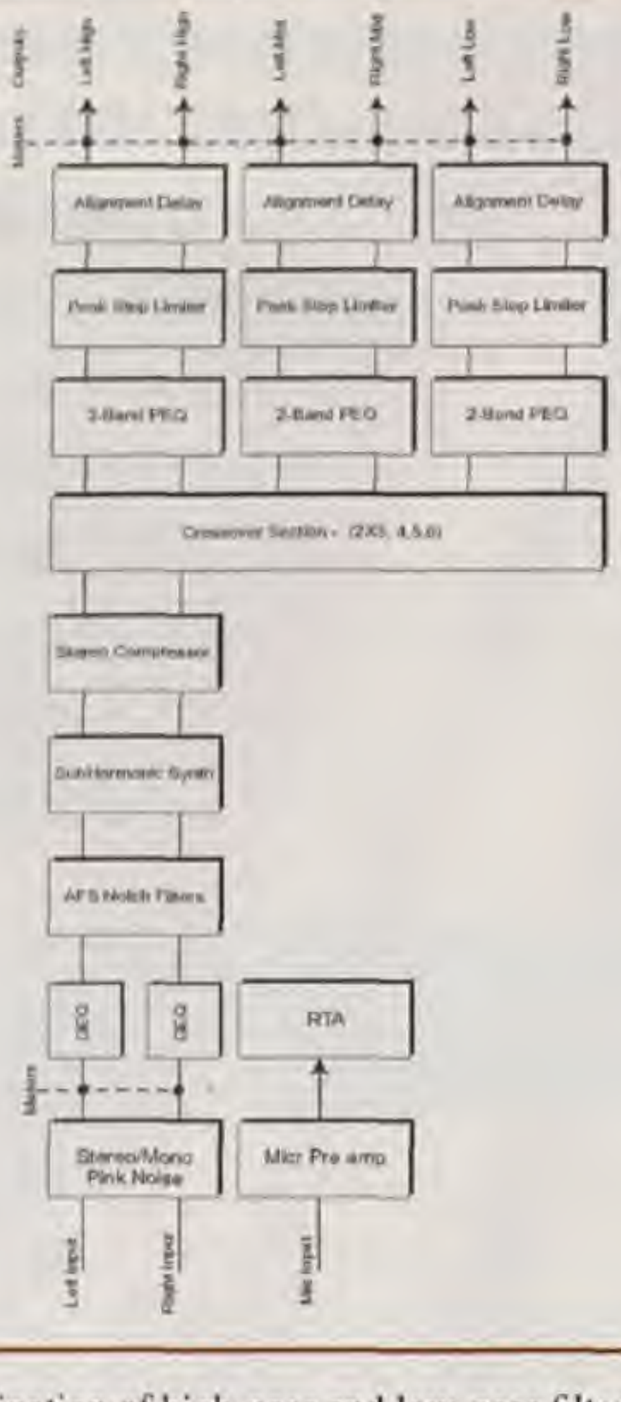
bands, helping each speaker to operate in its optimum frequency range, thus using amplifier power more efficiently. The DriveRack PA's crossover allows 2x3, 4, 5, or 6 configurations. I suspect that most Mobile DJs would use either the 2x3 or the 2x5. *(See Figure 2.)*

Figure 2 – Typical crossover/processor configuration



A combination of high-pass and low-pass filters gives you control over the crossover frequencies. For each low-pass filter there are two parameters: Frequency (20Hz-20kHz) and Type. Types include Butterworth with slopes of 6, 12, 18 or 24 dB/octave and Linkwitz-Riley with slopes of 12 or 24 dB/octave. In addition to these two parameters, the high-pass filters add an output gain adjustment of the current band from –INF to +20dB.

The crossover is stereo linked (adjustments affect left and right outputs together). For the 2x3 and 2x5 crossovers, the left and right inputs are summed to a mono signal and sent to the low-pass filter, then back out to left and right low band outputs.

The DriveRack PA also offers compression and limiter modules. The full-bandwidth stereo compressor comes before the crossover. It helps tighten uneven signal sources such as vocals. The limiters are strategically located on each stereo output channel for speaker and amplifier protection. The compressor was amazing; it could be set to do its job without the artifacts and breathing (sound fluctuations) so common in many other units.

An onboard alignment delay compensates for signal misalignment between speaker components, as well as the difference in speed between high and low frequencies. You can adjust the delay based upon time or distance. This is another useful but often-misunderstood adjustment in high fidelity audio. It helps you deliver the music to the right place at the right time, all in correct phase or time relationship, no matter the speakers used or their relative locations.

Gain Without Pain

Contrary to popular belief, setting "gain structure" (or "setting for unity," or "zeroing") refers to aligning the gain of each device in the audio chain so that they all clip at the same point and the noise floor of the entire system is at its absolute minimum.

Quite often DJs set up their PA systems with the amplifier input controls turned all the way up in the incorrect assumption that this is the only way to get the maximum output level. Amplifiers are fixed-gain devices; turning down the amplifier input attenuators does not change the potential output of the amplifier—it only requires more input voltage to get full output power. Many amplifiers will clip with an input level greater than +6dBu when the input attenuators are turned all the way up. Most mixing consoles can deliver over +18dBu of output level before clipping. This means that with your amps tuned all the way up you are sacrificing 12dB of headroom, resulting in poorer noise performance and the potential of system clipping. By adjusting the amplifier controls properly, you can maximize your system performance.

In traditional system design, the output of your mixer would be routed to a system EQ, a compressor, and a crossover with output level control. From the crossover, additional filters may be used to improve the response of your speakers. Limiters can also keep your amplifiers from clipping, thus protecting your speakers. Your amplifiers play a vital role because they are the last item in the chain before your speakers and offer the greatest amount of gain. (That is their job, after all).

A way to set up your amplifiers for maximum gain structure is to use the clip indicators of the mixer and amplifiers themselves. Disconnect the output of the amplifier from the speakers. Run a continuous signal (pink noise or sine waves—test CDs are available with these signals) through your mixer. Turn up the output of the mixer until it begins clipping. If there is no clip indicator on the mixer then use the output meters. Most mixer manufacturers use red LEDs at the top of the meters to show the onset of clipping. Once the mixer is clipping, back the output gain down slightly until the clip indicator turns off. Run this signal through the DriveRack PA and into the amplifiers with the crossovers and output gain section in the unit set for your particular speakers. Make sure that the output limiters are turned off. Run this signal into the amplifiers and turn up the input attenuators until the amplifier clip indicator begins to turn on. Turn the attenuators down slightly, so the clip indicator is no longer on. You have just maximized the gain through your system.

This amplifier setting should give you maximum gain without clipping. Another way of saying this is that when the output of your mixer is clipping you will also be at the clip point of your amplifiers. Once you have found the clip point of your amplifiers, you can mark this position and turn the amplifiers back up to the point where they are clipping. Then use the output limiters in the DriveRack PA to protect the amplifier from clipping no matter what you do at the console: with the amplifiers clipping, now go to the Limiter page of the DriveRack PA and turn the limiter for each output band on. Make sure that the threshold is all the way up to +20dB. Now slowly reduce the threshold until the clip indicator of the amplifier turns off. You have successfully set the output limiter; the amplifier will not be able to go into clipping no matter what the input is. Repeat this complete procedure for all selected output bands. If you are using a sine wave to create clipping in your amplifier, you should make sure that it is within the frequency range of the output band you are working with. Pros use a full-spectrum pink noise source. Once all the limiters are set up, you can turn the amplifiers back down to the gain-maximized position. Reduce the output of your mixer and reconnect your speakers. Now for the fun part: sit back and send your favorite music through the system.

Mobility only takes you so far

X-15

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X-17

[Four-channel 19" rackmount mobile/club DJ mixer] [Balanced XLR and unbalanced RCA master outputs] [3-band EQ per channel] [Fader start on all four channels] [Eight stereo channel sources (four switchable phono/line stereo inputs and four dedicated stereo line inputs)] [Two mic inputs] [3-bank sampler with pitch control and compact flash slot to save and recall samples] [Separate stereo aux input w/ level control] [Discrete aux outputs, booth outputs and record outputs] [Booth dimmer] [Effects send/return] [Replaceable crossfader]

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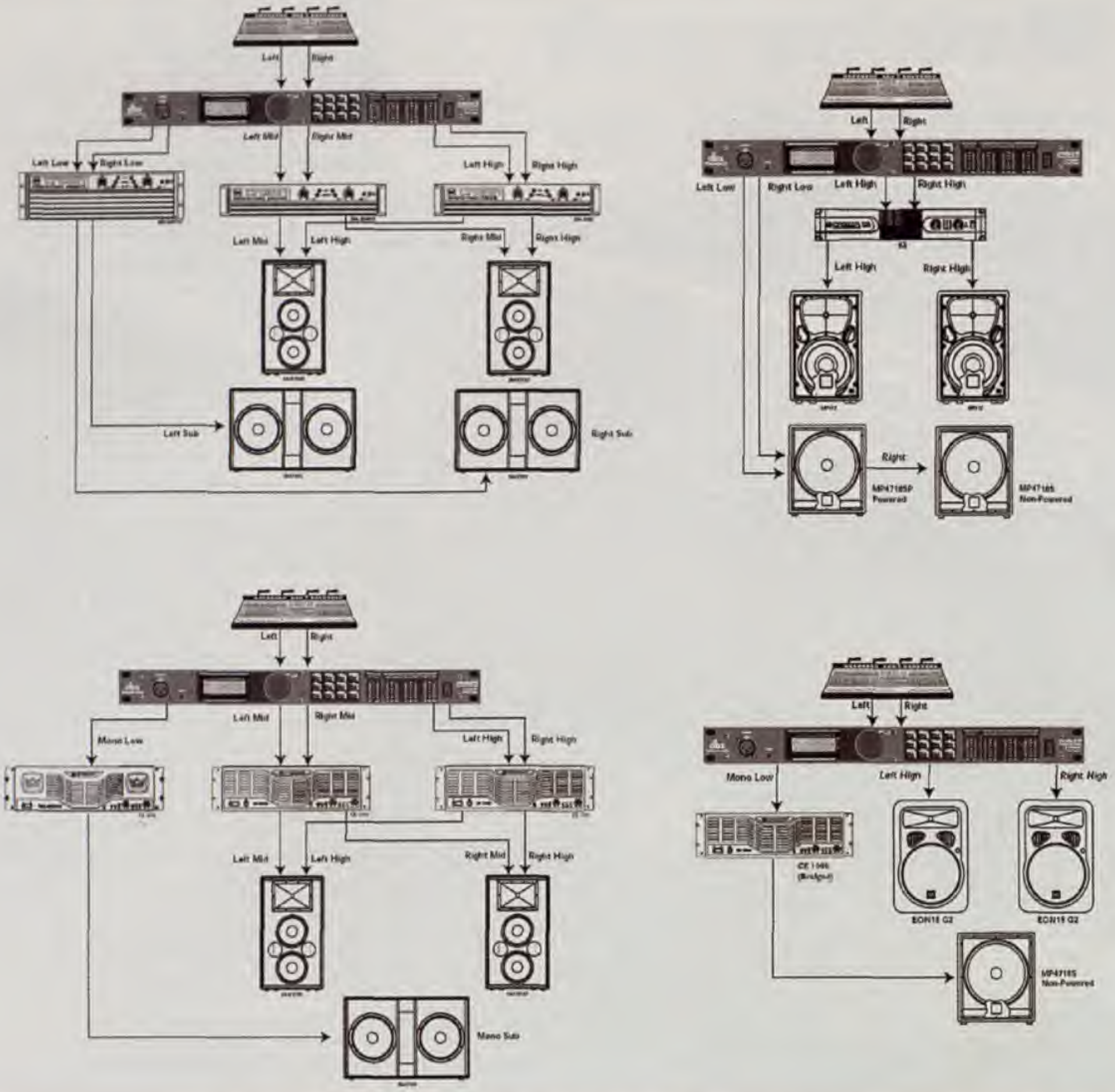

Figure 3. – Possible dbx DriveRack PA applications

Expert Profiler

Setting the proper "gain structure" for your system is where this little unit really shines. The DriveRack PA comes with a wide variety of pre-programmed speaker and amp settings (JBL, EAW, Cerwin Vega, Crown, Mackie, Yamaha); simply scroll to your gear's profile and select it. *(Figure 3 shows some possible combinations.)*

Used properly, the DriveRack PA's wide range of tools can make your system more efficient and better sounding. For the technophobic, a Wizard function makes it almost impossible to get it wrong, automatically setting the limiters for some amplifier selections. If your amplifiers are not available in the Wizard, choose the Custom setting. (See the sidebar "Gain Without Pain" for more on how to maximize system gain and use the limiters to protect your amplifiers from clipping.)

One of the great things about this unit is that all the signal processing is done in the digital domain, which means lower noise. Additionally, you get the value and benefit of having several devices in one box, without all the D/A and A/D converters and cables between each, again eliminating potential noise.

Considering the savings of about six rack spaces, the built-in power supply (I hate wall warts), the number of tools in such a small toolbox, and finally, the street price of around $500, my recommendation is to call your local dbx dealer and get a DriveRack PA into your system as soon as you can. •

DriveRack™ PA

MSRP: $749.95

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American Audio pushes the pedal to the metal with the new Velocity Dual CDP

DJ Creativity Reaches a New Velocity

By Dan Walsh

The incredible growth of digital technology in the last few decades has elevated speed and control as important values in today's world. The non-stop development of faster and faster computers; or the ability to pause live TV with a digital video recorder in your home; or any number of new devices for handling information and communication—the evidence speaks for itself.

In the realm of DJ music performance, speed and control are important to the expression of creativity. American Audio's newest professional dual CD player, Velocity, provides these key elements in a stylish package that is sure to propel many DJs to new artistic accomplishments.

Getting Up to Speed

At first glance, the face of Velocity's 4-rackspace controller seemed a little daunting, with its variety of buttons to choose from. But after I caught my breath and focused on each side of the unit, the logic of the layout became clear. I recognized many of the features found on American Audio's Pro-Scratch2 tabletop CDP, plus a bunch of new ones, duplicated for the dual player arrangement.

The turntable-style jog wheel grabbed my attention and immediately cried out to be "scratched." Wrapping around the upper part of the wheel, effect control buttons were also waiting to be punched. The combination of these features, along with the unit's pitch/speed controls and looping controls proved to be extremely satisfying. Easy to understand, mostly backlit labels indicated the locations of cue, play/pause, BPM controls, flash memory triggers, and pitch controls. No-slip knobs for controlling effect parameters

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as well as quick searching were located at the top/middle of the unit, while a pitch control slider was provided to the right of each jog wheel.

After popping in an included instructional video, which featured Gerald "World Wide" Webb taking viewers all the way from plugging in the unit to advanced sampling techniques, as well as DJ Skilz and Omar Santana performing on Velocity, I was up to speed on Velocity's capabilities in a very short time.

Facilitating Imagination

The patent-pending dual "Power Touch" interactive jog wheels lived up to their advertised sensitivity. Combined with American Audio's Digital Scratching 2.0 technology, they provided extremely realistic turntable-style control over my CDs. The ability to change the parameter settings on the two basic scratch modes (Digital Scratch and Beat Juggle) actually allowed scratching effects that would be impossible with vinyl.

Not being a scratch DJ myself, though, I had even more fun using the wheels in conjunction with the other eight onboard BPM-linked effects: Scratch, Filter, Echo, Trans, Skid, Phase, Flanger, Pan, and Bop. Most of the selection buttons did double duty, with a change in color indicating which effect was working. The sound of the effects, overall, was of the highest quality. Layering different effects together provided a seemingly infinite number of creative combinations. Tweaking the sound was also easy with the parameter time and ratio knobs, the first controlling the speed of the effects relative to the beat, and the second balancing the wet and dry sounds. Each effect also responded to the jog wheel in its own way. The response of the wheel was immediate and intense.

Tempo and speed controls were easy to master. Typical 4, 8 and 16% pitch bend adjustments were available, along with a very cool Hyper Pitch 100% setting. I achieved some startlingly cool sounds when combining this with the unit's Tempo Lock feature, which held the pitch steady while I mangled the beat of a Crystal Method track.

Useful cue features included 3 Flash Start Sampler Buttons per side (7 second sample per button with or without a CD in drive), and seamless looping. Adjusting loop points was a breeze with the precise touch of the jog wheels. The power of digital signal processing was in full effect as I sampled from one CD, pulled it out of the player, popped in another one, and mixed the sampled groove with the new disc. (Velocity's front-loading design made this a speedy operation.) Club and scratch DJs will be able to go all night long without running out of ideas with this baby. And for mobiles, Velocity provides Fader Q Start and Flip Flop capabilities to use with properly equipped mixers.

It Just Keeps Going

Velocity revealed a lot more features than I have space to cover here. Suffice it to say, everything you've come to expect from a professional CD performance unit was included, and more. Adjusting pitches and volume separately between the CD and sampler; Flash cue, allowing your new American Audio mixer to trigger any sample with a fader; auto cue, to eliminate dead air; 10 seconds of anti-shock memory per side; lock out mode, to keep you from accidentally ejecting a disc; the list goes on and on.

Velocity is a good name for this player. It provides fuel to speed your musical imagination into new realms, it is easy to get creative with quickly, and it will continue to carry you along on your DJ journey, revealing new ways to have fun with your music. Whoosh! MSRP: $1499.95 •

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More Than Just the FAQs

By DJ Dr. Drax

Q

Q: *Where can I find a program—similar to PCDJ, designed for DJing on a laptop or out of hard drives—that will let me put all of my CD+Gs (karaoke library) in my laptop and play them back with the video signal present. I have everything but a simple program— a CD+G file player—to play them upon request so the audience can sing along and see the video. Let me know if there is such a program out there...I want it!* –Mad Marv Jr.

A

A: There is no program that will play CD+G files directly off of a hard drive. All current programs require them to be converted into a new format. There are a couple of options. The first is my personal choice, DJPower, which will seamlessly integrate all of your library materials under a single playback tool. This is the best method, as now you don't have to learn multiple tools. DJPower will convert the CD+G files into video files that can be played on your PC.

The second is a program called Mimic Audition, which creates MP3+G files. This will require you to use different programs for karaoke and regular music. It has some advantages—the files are smaller, and it is less expensive. It is also less flexible than the other option. For more ideas, check out the Dr. Drax forums online at Discjockeyamerica.com or ProDJ.com.

Q

Q: *We want to run our laptop to play our MP3 database. What program or programs would you recommend to do so? What about computer light controllers?* –Jon Carr

A

A: Let's break it down to the two parts. First let's talk about the MP3 opportunities. The tools that I suggest you look into are the following: DJPower, BPM Studio, PCDJ Red and MixMeister.

What qualifies as <u>professional</u> DJ software? There are thousands of MP3 DJ tools out there. Most are nothing more than dressed-up variations of WinAmp—merely glorified media players.

I think a professional DJ tool will have the following traits:

- Delivers what it says it will when it says it will. No continually unfulfilled promises.
- Supports multiple, industry standard file types. I see absolutely <u>no</u> advantage to proprietary file types.
- Beat mixes music automatically, allowing multiple cue points. A DJ tool that won't beat mix is not a DJ tool. It's just a player.
- Easy use of sound drops (hot buttons).
- Creates and prints playlists.
- Has built-in EQ.
- Loads music quickly, efficiently using your computer's potential speed.
- Lets you run multiple apps at once without problems.
- Lets you rip while also playing music.
- Lets you encode while also playing music.
- Lets you edit music while playing.
- Lets you do live recording while playing music.
- Lets you set all mix parameters, such that each song can have it's own mixing profile, including cue points.
- Manufacturer supports our profession by attending our trade shows.
- Manufacturer supports our profession by advertising in industry magazines.

Pro software will have advanced search capabilities, including concatenated (string or chain) searching. For example, it could locate every track in your library that was from 1979, had a BPM of 100, was #1 on the Billboard Top 40, was of the disco genre, and had "boogie" in the title.

In my opinion, the two best products on the market today are DJPower and BPM Studio.

I use DJPower, which is probably the most powerful, feature-rich program on the planet. It lets me beat mix video, it controls my lights, it has streaming ban-

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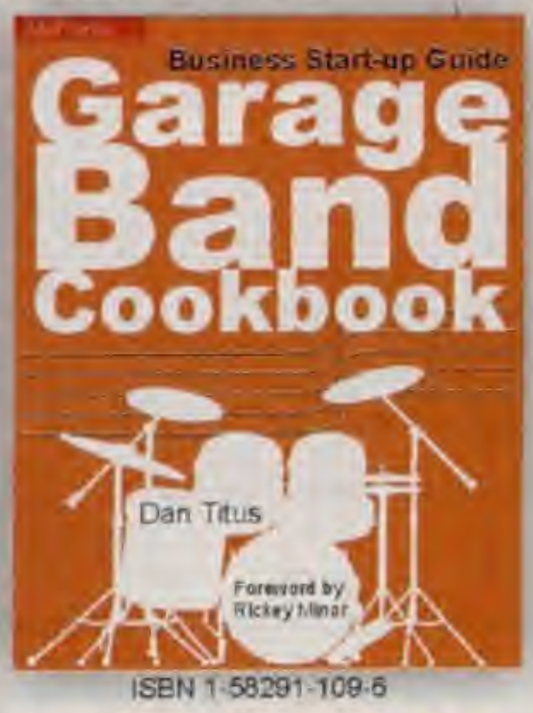

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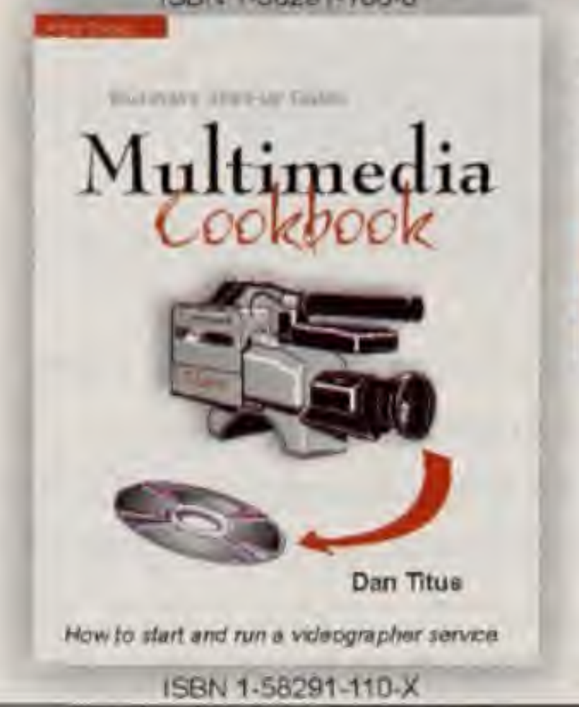

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by Dan Titus

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ners, and it supports playback to multiple devices. I can play (beat mix) music in eight different rooms at once. It has more features than I can easily list here. It has been rock solid for me for over 5 years.

Now is the time to go digital. Select a tool that doesn't just meet your needs but exceeds them—one that will challenge you to grow and get better than you are presently. And one that meets the above criteria as a minimum.

As for DMX lighting control programs, the Mac Daddy is Martin's LightJockey. It has more features than any other PC-based lighting control program other than its big brother, Martin's Show Designer. LightJockey allows you to intuitively build lighting sequences, cues and scenes without being connected to the actual fixtures by way of its off-line visualizer. This lets you see graphically what the light show would look like. A huge fixture library adds to its functionality.

LightJockey also integrates perfectly into DJPower. Imagine having a unique lighting sequence preprogrammed for each song. You only have to create a sequence once, then you can recall it, add to it, or add it to another routine. I consider LightJockey the best PC-based DMX control system available—it's well worth the money.

Of the other programs out there, the best I've seen are Elation Software from American DJ's sister company Elation Lighting, and Show Express by Chauvet. Elation has many of the features of LightJockey, including an off-line visualizer, and it costs less. However, it is not as flexible or as solid at this point and doesn't offer the hefty fixture library that the Martin software does. It does have potential for growth, though.

The Chauvet Show Express is a very solid program, but is more elemental than either of the first two. It functions more like a traditional hardware controller. It is simpler and less expensive. It lacks an off-line visualizer; to me this is its biggest weakness. It should not be judged by the same measures as the other two. •

Here are links to the programs referenced in this article:

BPM Studio – www.bpmstudio-usa.com
Chauvet - www.chauvetlighting.com
DJPower - www.djpower.com
Elation - http://elationlighting.com
Martin - www.martinpro.com
Mimic Audition - www.tyrannosoft.com/mimic.html
MixMeister Pro - www.mixmeister.com
PCDJ Red - www.visiosonic.com

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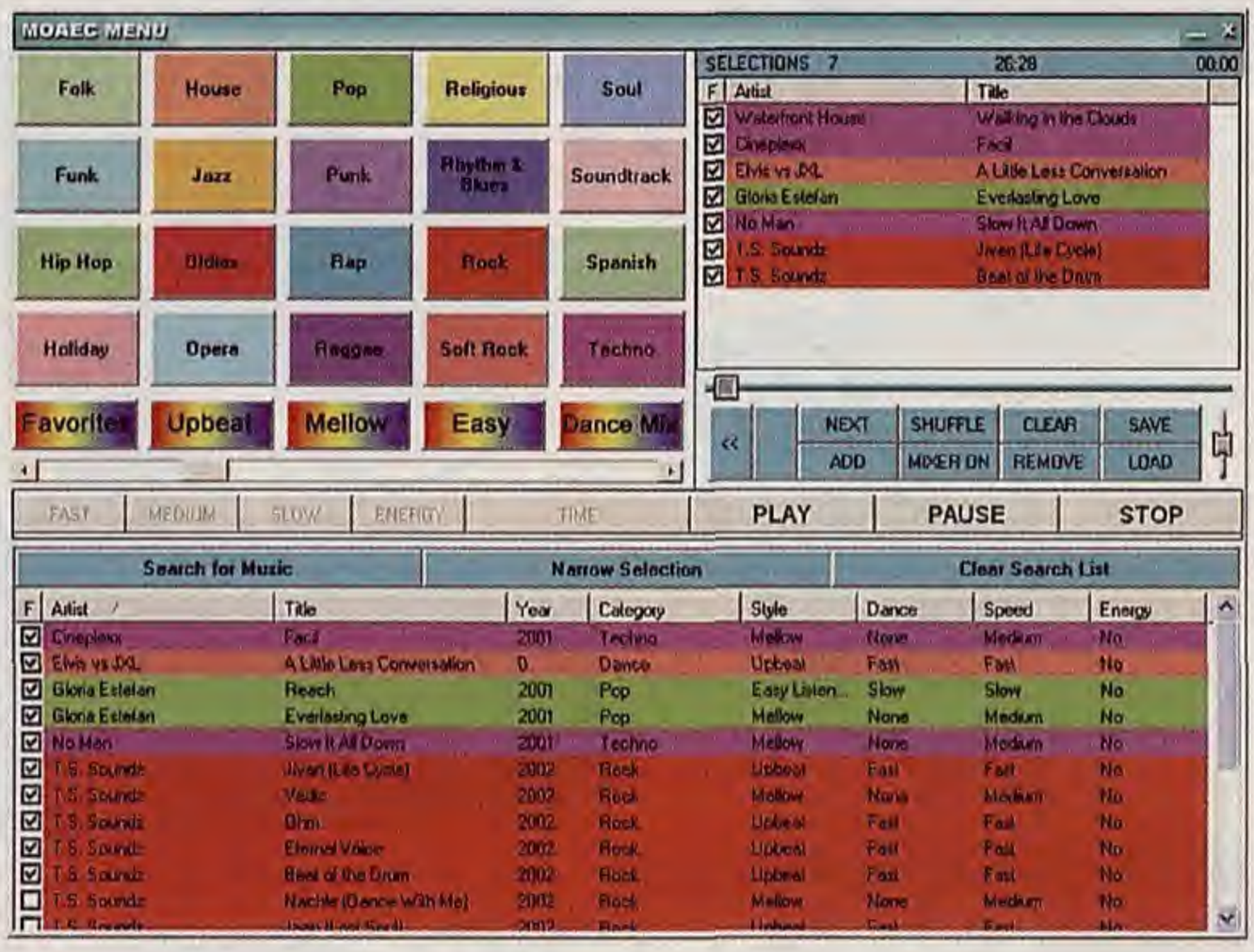
A Picture of Simplicity

Software that makes music programming as easy as playing with blocks

By Dan Walsh



Looney Productions advertises its patented Music Organizer & Entertainment Center Software Application or MOAEC, as "the easiest music management software application ever created." Since I haven't played with every program out there, I can't verify that statement. But I can say that I did find MOAEC to be extremely easy to set up and use.

Intuitive Music

Everyone from the home user to the bar manager to the laptop-based DJ should be able to master MOAEC within minutes. I installed the software quickly and with no problems. Once it was up and running, the first step was to find some music to play. MOAEC easily found the MP3s I had on my hard drive. The importing and loading process was not complicated. After selecting the songs, the software imported them and performed one of the key steps that makes this system so easy to use. It not only read the ID3 tags and automatically categorized the songs (or let me assign my own categories), it also scanned and analyzed the beat structure of each track and decided whether it was fast, medium or slow. The importance of this step was soon to become clear. MOAEC also did a fine job of ripping tracks from CDs, employing its industry-standard Fraunhofer encoding technology.

Even with no other programs running, I found the scanning/analysis process a tad slower than I expected it to be (in the 15 to 20-second range on my 1.8 GHz Pentium 4 machine with 512 MB of RAM). While not much of an annoyance for a few tracks at a time, it could make things tedious when loading a huge music library all at once.

Colored Blocks

MOAEC's user interface is refreshingly simple. After battling with my Musicmatch Jukebox the other day while searching for a lost track, I really appreciated the simplicity and functionality of the MOAEC setup. A typical search by title, artist, year, etc. was possible, but the fun really kicked in when I started playing with the colored buttons or blocks in the upper left portion of the screen. These were labeled with all the available categories of music. Adding categories was easy to do as well.

Pressing a button instantly loaded that category into the lower track listing section. Along with the genre-

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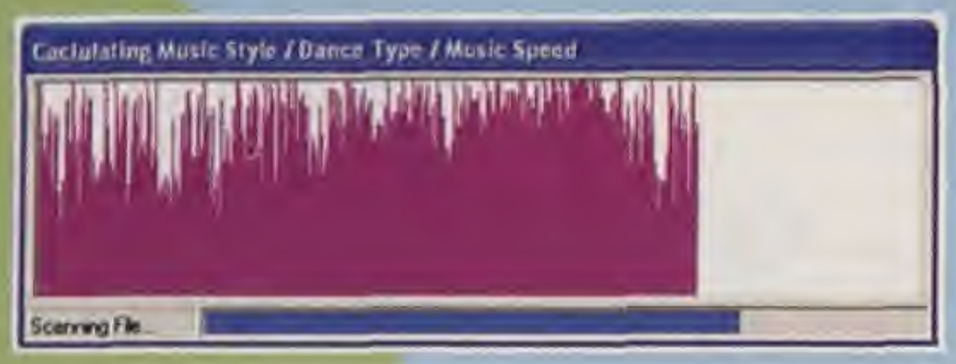

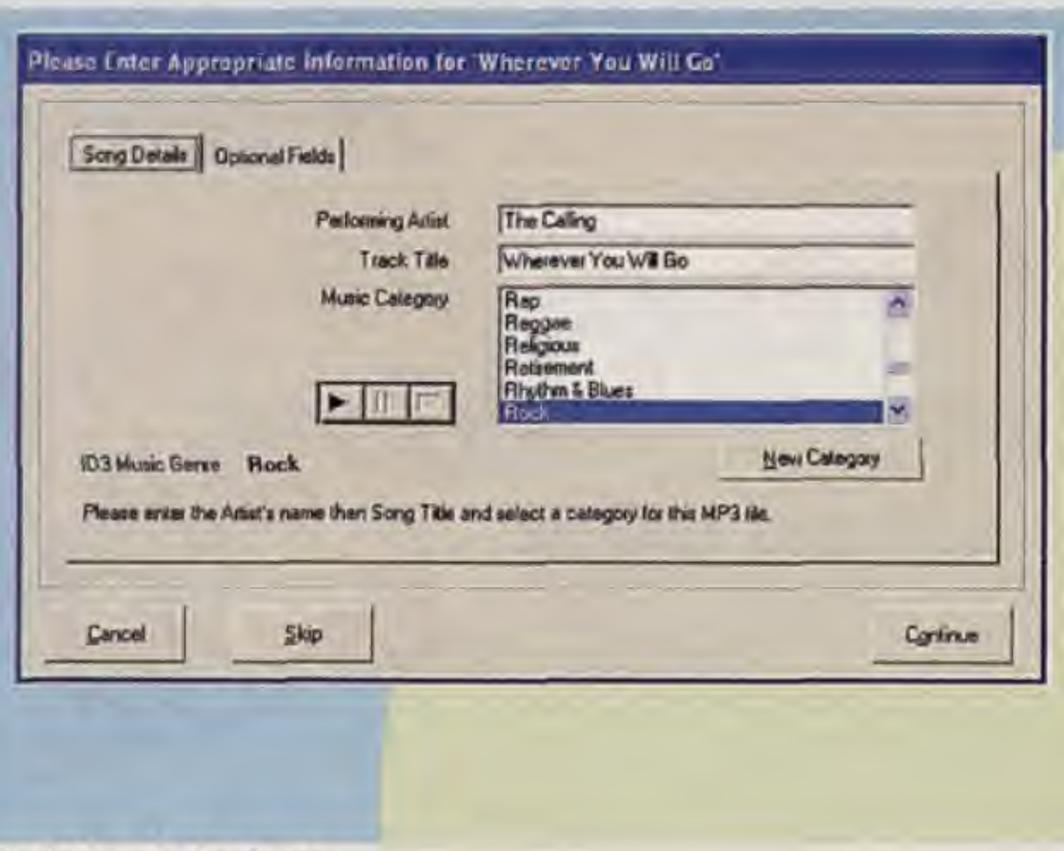

related categories, another row of buttons allowed me to program my tracks by my mood: favorites, upbeat, mellow, etc. And below that, another bar of buttons provided quick searching by speed or "energy." All of these parameters were either automatically assigned or easily added to each track.

After dragging some songs to the play list window in the upper right, I clicked the "mixer on/fader on" button to check out MOAEC's crossfading abilities. Nothing fancy here; it was either a simple fade out and fade in or an automatic crossfade. Thankfully, the fade times were fully adjustable. The crossfades were smooth and seamless.

Mobile Jukebox

The MOAEC's colored blocks make it especially well-suited for a touchscreen computer setup. Not surprisingly, you can get such systems directly from the makers of the software. As a DJ tool, I see MOAEC working well for multi-system companies that want to send DJs out with laptops and pre-loaded set lists, without spending a lot of time on training. It should also do the trick if you want the storage capabilities and mobility of a PC music system without a steep learning curve. The only problem for many companies might be MOAEC's price tag. In this case, it seems that you'd be paying for extreme, streamlined ease-of-use and stability, rather than the high-powered performance features found on other DJ-specific programs. •

MSRP: $699.95
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Minimum System Requirements
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OS: Windows 98, 2000, XP
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Top 40 from the Past 40 (Part 1)

Our maximum musicologist sifts through the decades for party gems By Jay Maxwell

Top 40 Songs from the 1960s

	SONG TITLE	ARTIST	YEAR	BPM
1	BROWN EYED GIRL	VAN MORRISON	67	150
2	UNDER THE BOARDWALK	DRIFTERS	64	124
3	MY GIRL	TEMPTATIONS	65	106
4	BUILD ME UP BUTTERCUP	FOUNDATIONS	69	134
5	THE TWIST	CHUBBY CHECKER	60	156
6	MUSTANG SALLY	WILSON PICKETT	66	110
7	RESPECT	ARETHA FRANKLIN	67	115
8	SITTING ON THE DOCK OF THE BAY	OTIS REDDING	68	104
9	OH PRETTY WOMAN	ROY ORBISON	64	128
10	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	66	55
11	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	62	68
12	CRAZY	PATSY CLINE	61	71
13	LET'S TWIST AGAIN	CHUBBY CHECKER	61	170
14	THE WAY YOU LOOK TONIGHT	FRANK SINATRA	64	
15	UNCHAINED MELODY	RIGHTEOUS BROTHERS	65	66
16	TWIST AND SHOUT	BEATLES	64	129
17	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	67	72
18	AT LAST	ETTA JAMES	60	
19	LOUIE LOUIE	KINGSMEN	64	124
20	FLY ME TO THE MOON	FRANK SINATRA	64	
21	CAN'T BUY ME LOVE	BEATLES	64	175
22	I GOT YOU (I FEEL GOOD)	JAMES BROWN	65	146
23	YOU'VE LOST THAT LOVIN FEELING	RIGHTEOUS BROTHERS	65	94
24	I HEARD IT THROUGH THE GRAPEVINE	MARVIN GAYE	68	118
25	RUNAROUND SUE	DION	61	158
26	TWISTIN THE NIGHT AWAY	SAM COOKE	62	162
27	SOUL MAN	SAM & DAVE	67	113
28	I WANT TO HOLD YOUR HAND	BEATLES	64	134
29	I'M A BELIEVER	MONKEES	66	164
30	PROUD MARY	CCR	69	118
31	(I CAN'T GET NO) SATISFACTION	ROLLING STONES	65	138
32	CALIFORNIA GIRLS	BEACH BOYS	65	116
33	BORN TO BE WILD	STEPPENWOLF	68	146
34	DANCING IN THE STREET	MARTHA REEVES	64	126
35	PAPA'S GOT A BRAND NEW BAG	JAMES BROWN	65	133
36	WOOLY BULLY	SAM THE SHAM	65	140
37	I CAN'T HELP MYSELF	FOUR TOPS	65	127
38	TRY A LITTLE TENDERNESS	OTIS REDDING	66	
39	DO YOU LOVE ME	CONTOURS	62	150
40	THE WANDERER	DION	62	120

The last time I saw my cousin Carol, Elton John's "Philadelphia Freedom" was at the top of the charts. A year ago, during the holidays, she stopped by my parents' house while I was there. Seeing relatives you haven't seen in a generation is one of the best rewards of going back home. As she was leaving, after a brief visit, she remarked sincerely, "Jay, except for a little gray in your hair, you haven't changed a bit in the last thirty years." When Carol, a Baptist preacher's daughter, says something she means it.

Certainly the responsibility of a family and two simultaneous careers (mathematics professor and Mobile DJ) have helped me reach some level of maturity. In many ways though, I am just a big kid with "a little gray hair." While pondering this, it occurred to me that a great Mobile DJ is a person with a great deal of maturity, including a strong work ethic, who is still just a kid at heart.

The year I graduated from high school, Billy Joel told us, "Don't go changing...I want you just the way you are." While this is a love song, these lyrics also express the philosophy of what makes a song a great party classic. If a song is destined to be a memorable, all-time party classic, then it must sound as fresh today as it did ten, twenty, or even forty years earlier. If a song is played at a party and it makes people of all ages feel like getting up on their feet and dancing, then the song is an all-time party classic. Such a genuine party gem will have the same affect on people today as it did the first time it was played as a 45-RPM record at the local sock hop. But, if the song makes only a few people want to dance solely for old times sake, then the song is merely a golden oldie, remembered only as a song from a certain past time period. It has changed forever. The role of a Mobile DJ is to distinguish the difference between the vast array of previous hit singles collecting dust in the nostalgia department and those rare jewels that continue to shine as brightly as the day the turntable's diamond stylus first spun around the vinyl's groove.

Radio Time Isn't Always Party Time

Some of the biggest songs from the 1960s, based on airplay, are "Honey" by Bobby Goldsboro, "Love is Blue" by Paul Mauriat and "In the Year 2525" by Zager & Evans. From the 1970s the chart-toppers include the Osmonds' "One Bad Apple" and Gilbert O'Sullivan's "Alone Naturally." All of these songs reached number

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Top 40 Songs from the 1970s

	SONG TITLE	ARTIST	YEAR	BPM
1	Y.M.C.A.	VILLAGE PEOPLE	79	126
2	BRICK HOUSE	COMMODORES	77	107
3	WONDERFUL TONIGHT	ERIC CLAPTON	78	48
4	I WILL SURVIVE	GLORIA GAYNOR	78	116
5	DANCING QUEEN	ABBA	77	101
6	MARGARITAVILLE	JIMMY BUFFETT	77	125
7	STAYING ALIVE	BEE GEES	77	104
8	WE ARE FAMILY	SISTER SLEDGE	79	118
9	SHOUT	OTIS DAY	78	200
10	DECEMBER 1963 (OH WHAT A NIGHT)	FOUR SEASONS	76	109
11	OLD TIME ROCK & ROLL	BOB SEGER	79	126
12	SWEET HOME ALABAMA	LYNYRD SKYNYRD	74	100
13	PLAY THAT FUNKY MUSIC	WILD CHERRY	76	109
14	GET DOWN TONIGHT	KC & THE SUNSHINE BAND	75	113
15	LET'S GET IT ON	MARVIN GAYE	73	81
16	CAN'T GET ENOUGH OF YOUR LOVE BABE	BARRY WHITE	74	
17	YOU SEXY THING	HOT CHOCOLATE	75	
18	RING MY BELL	ANITA WARD	79	126
19	THAT'S THE WAY I LIKE IT	KC & THE SUNSHINE BAND	75	110
20	LET'S STAY TOGETHER	AL GREEN	72	100
21	YOU ARE SO BEAUTIFUL	JOE COCKER	75	62
22	ABC	JACKSON 5	70	96
23	THREE TIMES A LADY	COMMODORES	78	74
24	COPACABANA	BARRY MANILOW	78	116
25	SOUL MAN	BLUES BROTHERS	79	116
26	YOUR MAMA DON'T DANCE	LOGGINS & MESSINA	73	149
27	SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND	76	113
28	LAST DANCE	DONNA SUMMER	78	128
29	BOOGIE OOGIE OOGIE	TASTE OF HONEY	78	125
30	WALK THIS WAY	AEROSMITH	77	110
31	NIGHT FEVER	BEE GEES	78	109
32	PARADISE BY THE DASHBOARD LIGHT	MEATLOAF	78	170
33	LADIES NIGHT	KOOL & THE GANG	79	110
34	BEST OF MY LOVE	EMOTIONS	77	114
35	I'M YOUR BOOGIE MAN	KC & THE SUNSHINE BAND	77	116
36	BEAST OF BURDEN	ROLLING STONES	78	102
37	HEART OF GLASS	BLONDIE	79	116
38	YOU'VE GOT A FRIEND	JAMES TAYLOR	71	
39	THE FIRST TIME EVER I SAW YOUR FACE	ROBERTA FLACK	72	
40	JUNGLE BOOGIE	KOOL & THE GANG	74	106

one status and stayed at the top spot for several weeks. In twenty years as a Mobile DJ though, I have never played these songs, or hundreds more like them that are now in the archives of pop culture.

The songs listed in this issue and the next represent the best dance music in each of the last four decades ('60s and '70s this time, '80s and '90s in the next PSWCDT). Yet they each bring the young and older generations together with their powerful mass appeal. Oddly enough, many of the listed songs didn't fare well when first released. "Brown Eyed Girl" barely squeaked into the top ten and Marcia Griffiths' "Electric Boogie" only made it to 51. Bob Seger hit the charts twice with "Old Time Rock & Roll." In 1979 he managed to take it to 28 and in spite of Tom Cruise's help in Risky Business, its second outing peaked twenty points lower, at 48. Each year, though, these songs make the top of the Mobile DJ charts.

Armed with the Top 40 from the Past 40 you will be well prepared to be the defender of fun at almost any event. At a wedding reception these hits will help you please not just the honored clients (bride, groom, parents, grandparents) but the guests as well.

Here is some simple but worthwhile advice for any Mobile DJ who wants to stay at the top of his or her game. Always strive for the highest level of professionalism and maturity, while keeping yourself young at heart. Combine this with knowledge of the songs to play that continue to be crowd pleasers, regardless of how much time has passed since their original release dates. The more you practice this advice, the less you will hear someone yell, "Hey DJ, play something we can dance to!"

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THE TOP 200 Party Tunes 2003

Mobile Beat's exclusive list—by DJs, for DJs

Ladies and gentlemen

...give it up for the latest Mobile Beat Top 200 list! This time around, we asked you to tell us not only which songs you played most often, but also to break down your choices into a number of categories. We have assembled here separate lists of Most-Played Songs, Bridal Songs, New Grooves (your most-added tunes), Movin' Grooves (any non-slow dance tune was fair game), Hip-Hop/R&B Songs, and Country Songs. Compare these to your own most-requested lists...and make sure to go to www.mobilebeat.com to vote for next year's selections!

>101 Most Played Songs

1	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS
2	YMCA	VILLAGE PEOPLE
3	CHA-CHA SLIDE	MR. C THE SLIDEMAN (CASPER)
4	LOVE SHACK	B-52'S
5	GET THE PARTY STARTED	PINK
6	OLD TIME ROCK 'N' ROLL	BOB SEGER
7	BROWN EYED GIRL	VAN MORRISON
8	I WILL SURVIVE	GLORIA GAYNOR
9	BRICK HOUSE	COMMODORES
10	CELEBRATION	KOOL & THE GANG
11	YOU SHOOK ME ALL NIGHT LONG	AC/DC
12	TWIST	CHUBBY CHECKER
13	HOT IN HERRE	NELLY
14	UNCHAINED MELODY	RIGHTEOUS BROTHERS
15	PLAY THAT FUNKY MUSIC	WILD CHERRY
16	STAYIN' ALIVE	BEE GEES
17	MONY MONY	BILLY IDOL, TOMMY JAMES
18	STROKIN'	CLARENCE CARTER
19	CHICKEN DANCE	VARIOUS
20	BABY GOT BACK	SIR MIX-A-LOT
21	C'MON 'N RIDE IT (THE TRAIN)	QUAD CITY DJS
22	MAMBO #5	LOU BEGA

23	WITHOUT ME	EMINEM
24	AMAZED	LONESTAR
25	DANCING QUEEN	ABBA
26	GREASE MEGAMIX	J. TRAVOLTA & O. NEWTON JOHN
27	LADY MARMALADE	C. AGUILERA, PINK, MYA, LIL' KIM
28	SHOUT	OTIS DAY, ISLEY BROTHERS
29	RIDE WIT ME	NELLY
30	TWIST & SHOUT	BEATLES
31	GETTIN' JIGGY WIT IT	WILL SMITH
32	SANDSTORM	DARUDE
33	WONDERFUL TONIGHT	ERIC CLAPTON
34	BACK THAT THANG UP	JUVENILE
35	FRIENDS IN LOW PLACES	GARTH BROOKS
36	HEY BABY	NO DOUBT w/ BOUNTY KILLER
37	I'M REAL	JENNIFER LOPEZ w/ JA RULE
38	ALIVE	P.O.D.
39	COTTON EYE JOE	REDNEX
40	HERO	ENRIQUE IGLESIAS
41	MACARENA	LOS DEL RIO
42	THONG SONG	SISQO
43	U GOT IT BAD	USHER
44	WHENEVER, WHEREVER	SHAKIRA
45	ANGEL	SHAGGY
46	COWBOY	KID ROCK
47	DON'T STOP TIL YOU GET ENOUGH	MICHAEL JACKSON
48	I'M A SLAVE 4 U	BRITNEY SPEARS
49	WHO LET THE DOGS OUT	BAHA MEN
50	IN THE MOOD	GLENN MILLER
51	SMOOTH	SANTANA
52	HERO	CHAD KROEGER w/ JOSEY SCOTT
53	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
54	NEW YORK, NEW YORK	FRANK SINATRA
55	PARTY UP	DMX
56	RESPECT	ARETHA FRANKLIN
57	WHAT'S LUV?	FAT JOE w/ ASHANTI
58	BILLY JEAN	MICHAEL JACKSON
59	ICE ICE BABY	VANILLA ICE
60	KISS	PRINCE
61	WE ARE FAMILY	SISTER SLEDGE
62	BOOTY CALL	BLACKSTREET
63	WHERE THE PARTY AT	JAGGED EDGE w/ NELLY
64	BETTER OFF ALONE	ALICE DEEJAY
65	ALL FOR YOU	JANET JACKSON
66	BOOT SCOOTIN' BOOGIE	BROOKS AND DUNN
67	COUNTRY GRAMMAR	NELLY
68	FUNKY COLD MEDINA	TONE LOC
69	I LOVE ROCK 'N' ROLL	JOAN JETT
70	MUSIC	MADONNA
71	WILD THING	TONE LOC
72	MY EYES DON'T CRY	STEVIE WONDER
73	PARADISE BY THE DASHBOARD LIGHT	MEATLOAF
74	FOOTLOOSE	KENNY LOGGINS
75	HOT HOT HOT	BUSTER POINDEXTER, ARROW

76	RASPUTIN	BONEY M
77	SURVIVOR	DESTINY'S CHILD
78	YOU CAN DO IT	ICE CUBE
79	100% PURE LOVE	CRYSTAL WATERS
80	ALWAYS ON TIME	JA RULE w/ ASHANTI
81	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
82	LAST DANCE	DONNA SUMMER
83	HOW YOU REMIND ME	NICKELBACK
84	IT'S YOUR LOVE	TIM MCGRAW & FAITH HILL
85	LADY	MODGO
86	LET'S GET LOUD	JENNIFER LOPEZ
87	CAN I GET A...	JAY-Z
88	LOCOMOTION	LITTLE EVA, VARIOUS
89	IT WASN'T ME	SHAGGY
90	LOSE YOURSELF	EMINEM
91	YOU'RE THE FIRST, MY LAST, MY EVERYTHING	BARRY WHITE
92	RUNAROUND SUE	DION
93	SUPERFREAK	RICK JAMES
94	WE LIKE TO PARTY	VENGABOYS
95	AFTER THE LOVIN'	ENGELBERT HUMPERDINCK
96	WITH ARMS WIDE OPEN	CREED
97	LIVIN' LA VIDA LOCA	RICKY MARTIN
98	MY MARIA	BROOKS & DUNN
99	MY GIRL	TEMPTATIONS
100	WALK THIS WAY	RUN DMC & AEROSMITH
101	HEAVEN	DJ SAMMY & YANOU w/ DO

>Top 25 Bridal Songs

1	AMAZED	LONESTAR
2	FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE
3	WONDERFUL TONIGHT	ERIC CLAPTON
4	UNFORGETTABLE	NAT KING COLE & NATALIE COLE
5	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
6	ALL MY LIFE	K-CI & JOJO
7	BECAUSE YOU LOVED ME	CELINE DION
8	HAVE I TOLD YOU LATELY	VAN MORRISON, ROD STEWART
9	I DO (CHERISH YOU)	98 DEGREES, MARK WILLS
10	IT'S YOUR LOVE	FAITH HILL & TIM MCGRAW
11	UNCHAINED MELODY	RIGHTEOUS BROTHERS
12	AFTER THE LOVIN'	ENGELBERT HUMPERDINCK
13	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
14	BEAUTIFUL IN MY EYES	JOSHUA KADISON
15	COULD I HAVE THIS DANCE	ANNE MURRAY
16	YOU'RE STILL THE ONE	SHANIA TWAIN
17	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
18	HERO	ENRIQUE IGLESIAS
19	AT LAST	ETTA JAMES
20	LOVE OF MY LIFE	JIM BRICKMAN & MICHAEL W. SMITH
21	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
22	WIND BENEATH MY WINGS	BETTE MIDLER
23	I DON'T WANT TO MISS A THING	AEROSMITH
24	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
25	LOVE ME TENDER	ELVIS PRESLEY

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> Top 25 New Grooves

1	HOT IN HERRE	NELLY
2	GET THE PARTY STARTED	PINK
3	WITHOUT ME	EMINEM
4	HEAVEN	DJ SAMMY & YANOU w/ DO
5	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
6	HEY BABY	NO DOUBT w/ BOUNTY KILLER
7	AIN'T IT FUNNY	JENNIFER LOPEZ w/ JA RULE
8	CHA-CHA SLIDE	MR. C THE SLIDEMAN (CASPER)
9	WHENEVER, WHEREVER	SHAKIRA
10	BUTTERFLIES	MICHAEL JACKSON
11	DAYS GO BY	DIRTY VEGAS
12	FAMILY AFFAIR	MARY J. BLIGE
13	HELLA GOOD	NO DOUBT
14	I'M REAL	JENNIFER LOPEZ w/ JA RULE
15	RAPTURE	IIO
16	SANDSTORM	DARUDE
17	WHAT'S LUV?	FAT JOE w/ ASHANTI
18	COMPLICATED	AVRIL LAVIGNE
19	GOTTA GET THRU THIS	DANIEL BEDINGFIELD
20	I NEED A GIRL (PART 2)	P. DIDDY
21	LIVIN' IT UP	JA RULE w/ CASE
22	RAISE UP	PETEY PABLO
23	SOAK UP THE SUN	SHERYL CROW
24	WORK IT	MISSY ELLIOT
25	DILEMMA	NELLY w/ KELLY ROWLAND

> Top 25 Movin' Grooves

1	SANDSTORM	DARUDE
2	AROUND THE WORLD (LA LA LA LA LA)	ATC
3	CELEBRATION	KOOL & THE GANG
4	HOT IN HERRE	NELLY
5	SHOUT	OTIS DAY, ISLEY BROTHERS
6	I WILL SURVIVE	GLORIA GAYNOR
7	BABY GOT BACK	SIR MIX-A-LOT
8	CHA-CHA SLIDE	MR C THE SLIDEMAN (CASPER)
9	BELIEVE	CHER
10	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
11	BOOTY CALL	BLACKSTREET
12	BRICK HOUSE	COMMODORES
13	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS
14	GET THE PARTY STARTED	PINK
15	BAILAMOS	ENRIQUE IGLESIAS
16	GREASE MEGAMIX	J. TRAVOLTA & O. NEWTON JOHN
17	EVERYBODY	BACKSTREET BOYS
18	KERNKRAFT 400	ZOMBIE NATION
19	BUST A MOVE	YOUNG MC
20	FOOTLOOSE	KENNY LOGGINS
21	BUSY CHILD	CRYSTAL METHOD
22	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C+C MUSIC FACTORY
23	LIVIN' LA VIDA LOCA	RICKY MARTIN
24	HEAVEN	DJ SAMMY & YANOU w/ DO
25	HOT HOT HOT	BUSTER POINDEXTER, ARROW

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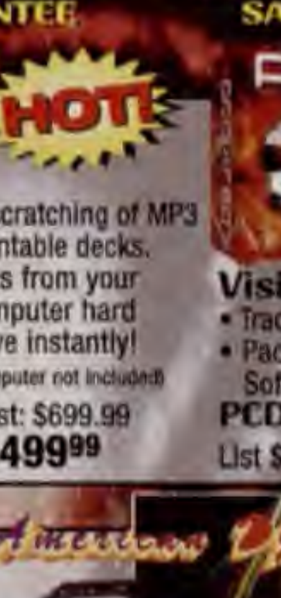

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>Top 25 Hip-Hop/R&B Songs

1	HOT IN HERRE	NELLY
2	BOOTYLICIOUS	DESTINY'S CHILD
3	WITHOUT ME	EMINEM
4	IT WASN'T ME	SHAGGY
5	LIVIN' IT UP	JA RULE w/ CASE
6	BABY GOT BACK	SIR MIX-A-LOT
7	WORK IT	MISSY ELLIOT
8	RIDE WIT ME	NELLY
9	WILD THING	TONE LOC
10	SURVIVOR	DESTINY'S CHILD
11	COUNTRY GRAMMAR	NELLY
12	FAMILY AFFAIR	MARY J. BLIGE
13	DILEMMA	NELLY w/ KELLY ROWLAND
14	ONLY YOU	PLATTERS
15	PUSH IT	SALT 'N PEPA
16	BACK THAT THANG UP	JUVENILE
17	CALIFORNIA LOVE	2 PAC
18	ANGEL	SHAGGY
19	LADY MARMALADE	C.AGUILERA, PINK, MYA, LIL'KIM
20	FUNKY COLD MEDINA	TONE LOC
21	RESPECT	ARETHA FRANKLIN
22	SEXUAL HEALING	MARVIN GAYE
23	PLAY	JENNIFER LOPEZ
24	YOU'RE THE FIRST, MY LAST, MY EVERYTHING	BARRY WHITE
25	PARTY UP	DMX

>Top 25 Country Songs

1	AMAZED	LONESTAR
2	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
3	FRIENDS IN LOW PLACES	GARTH BROOKS
4	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
5	CRAZY	PATSY CLINE
6	CHATTAHOOCHEE	ALAN JACKSON
7	I SWEAR	JOHN MICHAEL MONTGOMERY
8	MOUNTAIN MUSIC	ALABAMA
9	COTTON EYE JOE	REDNEX
10	FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE
11	IT'S YOUR LOVE	FAITH HILL & TIM MCGRAW
12	RING OF FIRE	JOHNNY CASH
13	I HOPE YOU DANCE	LEE ANN WOMACK
14	TEN ROUNDS WITH JOSE CUERVO	TRACY BYRD
15	BREATHE	FAITH HILL
16	COULD I HAVE THIS DANCE	ANNE MURRAY
17	DEVIL WENT DOWN TO GEORGIA	CHARLIE DANIELS BAND
18	GOD BLESS THE U.S.A.	LEE GREENWOOD
19	ANY MAN OF MINE	SHANIA TWAIN
20	HOW DO I LIVE	TRISHA YEARWOOD, LEANN RIMES
21	I WANNA TALK ABOUT ME	TOBY KEITH
22	KEEPER OF THE STARS	TRACY BYRD
23	WIDE OPEN SPACES	DIXIE CHICKS
24	YOU'RE STILL THE ONE	SHANIA TWAIN
25	MY MARIA	BROOKS & DUNN

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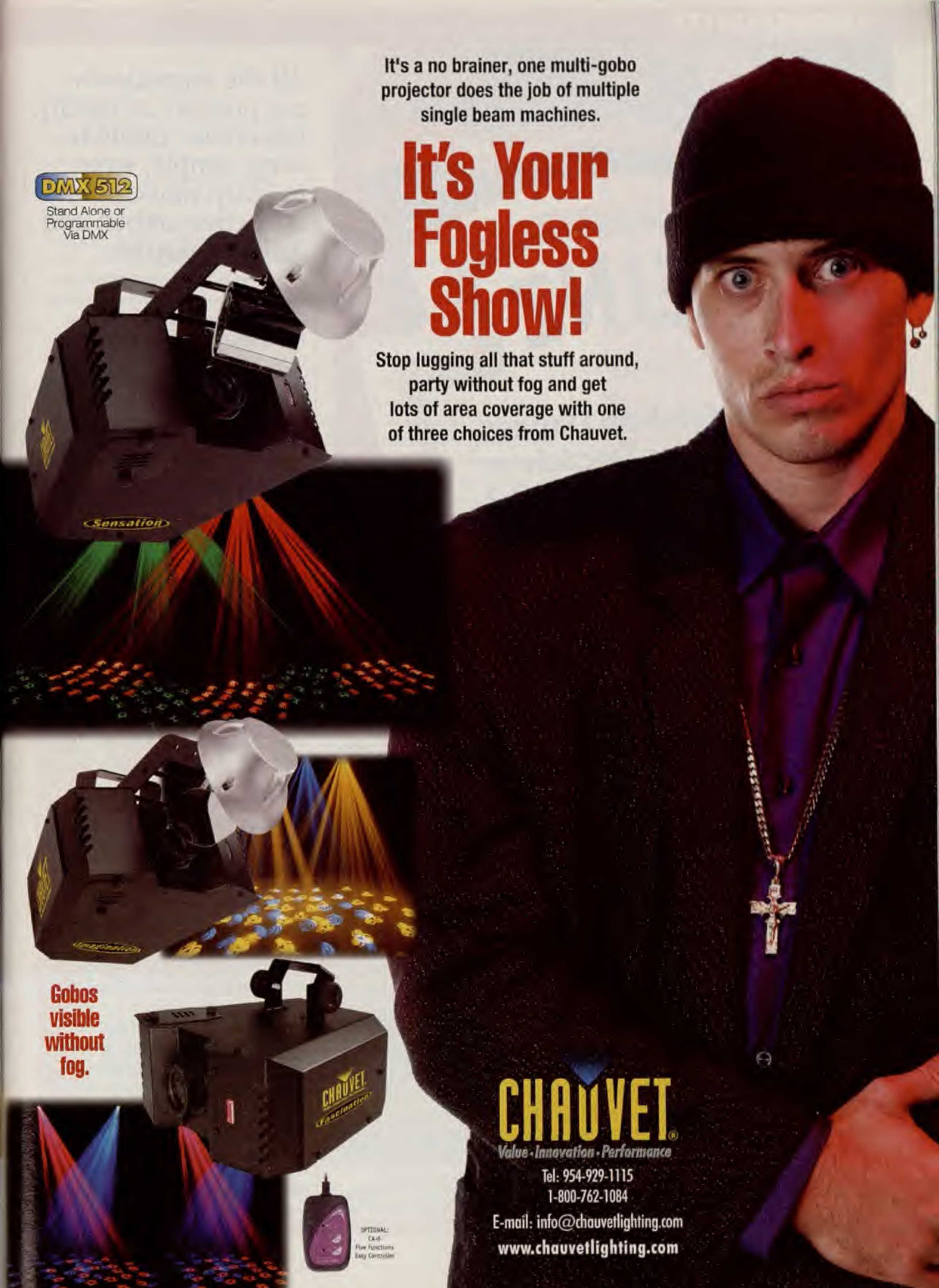

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Photo courtesy of H.J. Heinz Company

Mobile DJs report crowds slowly developing a taste for the European dance sensation

Almost on cue, every decade yields a breakout dance, a movement that captures the mainstream imagination and catapults to pop culture prominence.

It didn't mean a thing if it didn't have that Swing in the '40s. The kids in the '50s formed Stroll lines from stage to exit door. In the '60s, teens and adults could not stop Twistin' the night away. In the '70s, Saturday Night Fever led a plethora of polyester-wearers to the lighted hardwood to do the Hustle. In the '80s, the Electric Slide was the movement of choice. And, in the '90s, the Macarena mesmerized dancers around the world.

Could the Ketchup Dance follow in those hallowed steps as the dance of the '00s?

Recipe for Dance Floor Success?

Many in the entertainment field think so, and given the current absence of a broad-based, popular dance trend or movement, hope so. Audiences in Europe and South America are embracing this cross between the Hand Jive, Hitchhike and Macarena with a fervor rivaling those other fashionable movements.

The song, "Aserejé," by Las Ketchup—three attractive, young Spanish sisters—has reached #1 in 16 different countries, including Great Britain, France, Italy, the Netherlands and Mexico (as of December 2002).

All the ingredients are present to increase the odds of success for the dance:

All the ingredients are present...a catchy, infectious, popular song; simple, easy-to-learn movements; attractive artists; and broad exposure.

a catchy, infectious, popular song; simple, easy-to-learn movements; attractive artists; and broad exposure (CBS Morning Show, MTV, VH-1).

Anticipation Is Making Me Wait

So far, though, according to a sampling of North American disc jockeys and their audiences, the reaction has been mixed to the Ketchup Dance.

"In the last 6 months, only two groups have requested the Ketchup Dance," notes Scott Faver, owner/operator of Party Favers in Southern California. Faver's company has serviced more than 75 events, including bar/bat mitzvahs and picnics in that time. "I know many routines, and have created a couple dance routines for our DJs...At the two events that requested it, the response was 50/50..."

"None of my clients have requested it," offers Jodi Harris, "CEO of Fun" at Sight & Sound in Las Vegas, Nevada. "However, when I do the dance with them, afterwards they say 'That's the Ketchup Dance.' It seems that my clients like it."

"We're pouring it on!" jokes Eric Sands of Sundance Productions in San Diego, California. "We do bar mitzvahs weekly, and the kids love it. We play the music video on our video screens while we lead the dance."

North of the border, the response is also fluid. "At a recent dance, I thought I'd play the song to see what would happen," notes Kim Torrance, owner/operator of Diamond Sound in Edmonton, Alberta, Canada. "I started the set with 'Cadillac Ranch' (Nitty Gritty Dirt Band), which filled the dance floor. I then went to 'Aserejé.' To my amazement, a lot of the people on the dance floor knew the dance and more got up to join them. I had others come and ask for the name of the song and artist."

A DJ who services both English and Spanish-speaking audiences reports a lukewarm reaction. "After receiving enough airplay to be known, I played it at a Latin

event for teens," says Stephanie Severson of A Perfect Party Mobile Music in San Diego. Severson is bilingual and services Latin events as well as bar/bat mitzvahs. "They requested it, twice that night, in fact. It was a big hit. Neither I, nor the kids did the line dance to it, but they did dance freestyle."

After her initial success, however, the response has not been as favorable. "I tried it out at my last three mitzvahs. They didn't seem very excited about it, and I didn't get any requests for it. I played it of my own accord."

Jocks in the Bay Area and Sacramento, including Carl Mindling of Nickelodeon, one of the most active owner/operators in the San Francisco/San Jose region, have not received a single request nor seen the dance at any events.

A Taste of Things to Come?

While the dance and the song, in particular, have enjoyed a white-hot response around the world, the jury is still out on whether the Ketchup Dance will become a standard in entertainment in North America. Most jocks, eager for something new and trendy to add to their arsenal, are hopeful.

"I don't know if the dance will stick, but I do know that we need a new dance craze," says Faver, "or a new dance movie that will generate interest in dancing again." "I think it will stick around if more DJs and more media exposure are drawn to it," notes Harris. "For example, a video on MTV or VH1 and maybe a dance lesson with Regis and Kelly. I would like to see the dance stick around."

"My first impression of the dance, when other DJs thought it might be the next Macarena, was that they were all nuts," states Torrance, who also mentions that the Macarena is still cool in Edmonton. "I am starting to think the same way now. If what I saw recently is any indication, yes, I do think the dance will catch on and stick."

Others are not so optimistic. "Will the dance stick? Yes, for 6 months, then everyone will be sick of it," Sands predicts. "I don't think it will come close to the Macarena in popularity," declares Severson. Mindling concurs: "[It will stick around] just about as long as those other 'post Macarena' dances...(I can't recall their names)," offers the 30-year-plus veteran of the mobile trade.

Will the Ketchup Dance end up as merely a summer love? Or, will the infectious, chirpy melody, nonsensical lyrics and simple, goofy movements generate a mainstream appeal rivaling the Macarena? Maybe Mindling sums up the outlook best: "I feel that waiting for the next fad dance is like waiting for the next Pet Rock."

I'll take some mustard with that, please. •

Ketchup Dance Step Chart

Dance: Ketchup Dance
Song/Artist: Aserejé- Las Ketchup
Counts: 20
BPM: 185

Will the Ketchup Dance be the next Macarena or Electric Slide? Only time—and our audiences—will tell. Like the Macarena, the choreographers designed the dance to be performed in place with minimal floor coverage. However... use your imagination to create a dance uniquely yours!

COUNTS	STEPS
1-6	Cross hands in front six times, alternating left hand over right hand
7-8 9-12	Hitchhike to the right; hitchhike to the left Move both arms in small circular motions over your head
13-16	Moving right hand to front of head and left hand to back of head, move knees together and away from each other four times
17-20	Shake hips to and fro four times

That's it. Repeat, create, have fun, make it your own. Enjoy!

Ketchup Dance Trivia

Artists - Las Ketchup, the artists behind "Aserejé" and front and center in the video that showcases the dance, boast quite a lineage. The three sisters, Pilar, Lola and Lucia, are the daughters of one of Spain's most renowned flamenco guitarists, Juan "Tomate" Muñoz. The title of their first album is a tribute to their father, *Hijas Del Tomate*.

About the Song – "Aserejé" relates the story of Diego, a fashion-conscious, Afro-Gypsy Rastafarian, who spends his evenings dancing to rap and hip-hop. Diego favors the rap groundbreaker, "Rapper's Delight" by Sugarhill Gang. But, since he doesn't know the English words, he pronounces them as gibberish. "Aserejé" is a Spanish phonetic translation for "I said a hip," taken from the Sugarhill Gang song.

On the Web -The song and dance have spawned their own Web Site, www.theketchupsong.com, complete with dance instructions, a downloadable song file and, if you can't get enough of the catchy ditty, a ring tone for your phone with the song's melody. Hee hah!

At press time, the *South Florida Sun-Sentinel* offered video instructions for the dance at www.sun-sentinel.com/entertainment/music/sfl-1001ketchupdance,0,954715.flash?coll=sfla-entertainment-music.

Song Lists and Party Realities: Striking a Balance

Working with customer lists to create a complete party experience

By Mark Johnson

In a perfect world, every song we play would be at the right time and would generate the right amount of enthusiasm and crowd response. We would switch styles at the right moment. We would build up each multi-song set to a spectacular climax. And we would play the perfect closing song with perhaps an encore or two.

But we don't live in a perfect world and we do have the concern that some songs won't work as well as others. It's one thing if we accidentally misread the crowd and either play one song too many in a set or the wrong song completely. It's quite a different story if the client contributes to playing the wrong songs.

Thanks for the Memories?

Most clients have direct input on the styles of music that they want for their parties. This is their right, since they're paying the bill. Many parties can take place without client input but it's pretty rare when the client leaves the music completely up to the DJ.

One situation that I run into quite often is when the client is planning a party for someone else. Whether it's a surprise birthday party, retirement party or any "party by proxy," your primary contact will predict or prescribe the music that he or she thinks the guest of honor (GOH) will enjoy.

This is usually a good thing, as it helps you fine-tune your music selections for that occasion. The problem comes when the client believes that the entire party should be of the GOH's preference. For example, almost every 60th, 70th, 80th and even 90th birthday party is planned by the adult children of the GOH. They will remember songs that bring back fond memories of their parents and growing up. Sort of a "through the years" soundtrack.

They may remember a lot of specific songs, and might even mail or fax you an extensive list. Once you receive this list, you'll probably panic because many of the songs are missing from your portable DJ collection (unless you specialize in senior birthday parties).

Of course you'll attempt to adhere to your client's wishes, but acquiring these songs will probably require a good amount of extra work. Many of these songs are one-hit wonders and you will have to spend a lot of time and money in your search. If you're lucky, you may be able to purchase compilation CDs of the appropriate time peri odand cover a lot of the requests.

There is a phenomenon that occurs at parties of this kind. While everyone has the best intentions, in the overall picture, many of these specialized songs may go unnoticed. The GOH ends up being busy greeting other guests or simply not paying attention. Hopes that the GOH will smile as the specific song inspires a personal memory are dashed. It's as if these songs didn't really matter.

Obviously, you were right to stick to the style of the songs

I've never performed for a party where the main theme was specifically defined and the music stayed exclusively within the specified format.

requested. But having adhered exactly, only to have the songs go unnoticed, makes it seem like your time and money were wasted. Sure the party went well and even the GOH may have acknowledged that they liked the music. But something still seems off about the whole situation.

Balancing Act

Most of these events are family parties, with everyone getting together to celebrate grandma's 80th birthday, or some such occasion. You'll have guests ranging in age from 7 to 87, all with song requests that may be in contrast to the specified song list your primary client gave you. While I'm sure you won't be playing anything by Rage Against The Machine, you'll still have to delicately balance the requests that you receive from the various guests.

Teenagers represent the biggest challenge here, as they have little patience for songs from last month, much less songs from the last century. They'll become bored easily, having been dragged to the party anyway. You can tell them that you'll take their requests but they will have to be heavily edited to fit into the overall style of the party.

Another party format where the prescribed music can run into problems is the Oldies party. I've booked a few where the client specifically wanted the music to be limited to the 1950s yet requests came in for "Electric Boogie," "Macarena," "YMCA" and other standard DJ songs.

I've never performed for a party where the main theme was specifically defined (Oldies, Big Band, Pre-WWII, Motown, Disco) and the music stayed exclusively within the specified format. Four hours of any kind of music is way too much for a wide age group of people.

Most likely your client will be so preoccupied with the other items during the party that as long as the guests are happy, you'll be able to deviate from the original style. But you should exercise extreme caution – you can bet the host will notice if something is played that strays too far from the playlist. You don't want the memory of a good party ruined because you played a particularly inappropriate song. •

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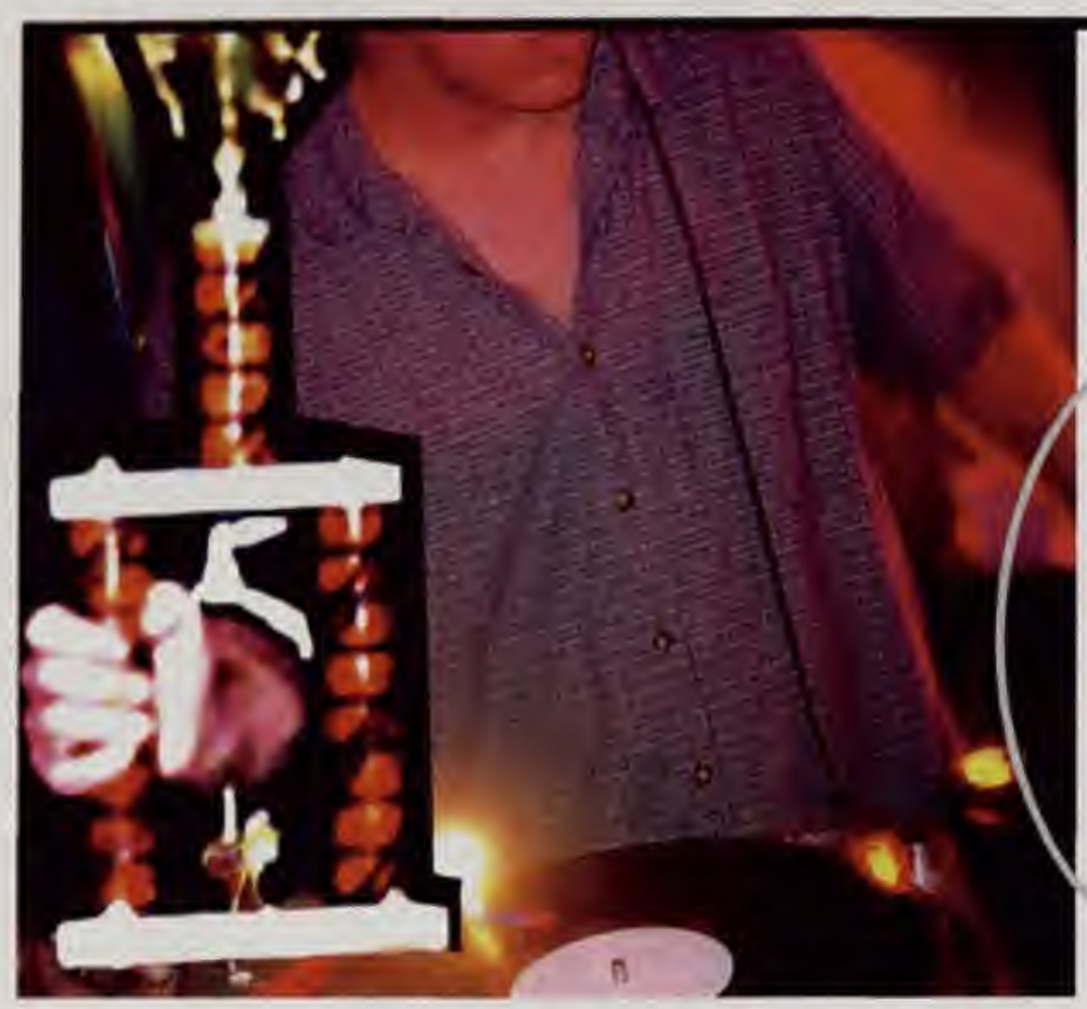

The 1% Solution

You can use the wedge of small improvements to leverage big rewards—right now! By Randy Bartlett

During a discussion of Tiger Woods' performance among golfers, the comment was made that Tiger is twice as good as his competitors. Is that really the case? When Tiger won the 2002 U.S. Open, he beat Phil Mickelson by a mere 3 strokes. Not twice as good, just 1% better. And that 1% was worth $1 million. Mickelson took $585,000, or 41% less.

In the movie Bull Durham, Kevin Costner's character explains that the difference between a .250 hitter and a .300 hitter is a hit a week, based on 500 at-bats during the season. That's it—one hit a week...the difference between glory and obscurity.

We value quality on a disproportionate scale in all things, not just sports. I'm told I'm a pretty funny guy and I've had some success doing stand-up and a little acting. While I currently have no offers, Jim Carrey is getting $20 million per picture. Is he 20 million times better than me? I know I could memorize his scripts and do the "same thing" as him, so why is he worth so much more than I am?

All the Small Things

How does this relate to you as a DJ? Generally speaking, DJs are underpaid. One of the big reasons is an unwillingness to improve just a little. Tiger Woods has a golf coach, and works on his game every day. He analyzes every round, concentrating on making his game better. At the end of a round, he walks right past those who shower him with praise, and heads for the practice tees.

At the end of just about every event we do, we hear things like "You're the best DJ I've ever seen" or "I wish I had known about you when I got married." So we pat ourselves on the back, take the money, go home, relax and revel in how we're the "best." But in reality, it's the best performers and top money earners who go right back to work to improve their show. They want to be 1% better. They read DJ magazines and books, attend conventions, and network through associations and online. They purchase training and performance materials from people inside and outside the DJ profession. But the most important thing they do is to listen and look for opportunities to learn.

Ripple Effect

Every time I leave a seminar at a convention, I hear somebody say, "That was worthless. I got nothing." Typically, that's followed by someone else exclaiming, "That was awesome. I loved that little idea right at the end...I can use that!" With few exceptions, the ones who found a usable idea were already the better performers. They're looking for that 1% edge.

Once you start getting 1% better in every area, your overall performance improves exponentially. Look at each specific thing you do: introductions, music selection, volume dynamics, timing, voice

inflection, personalization, and pacing. These are just some of the areas that can always use a little more polish.

Think of it this way: Do you think your performance at your next event could actually drop a notch? If so, can you also identify something specific you can do to make the event even better?

Each part of your performance can affect the success of the event. The difference between a bad mix and a great mix is miniscule. Two perfectly beat-mixed songs can take a crowd over the top, while a "train wreck" mix of the same two songs can clear a dance floor. What's the difference in timing? Probably less than 1%. But the train wreck DJ will say "No, I played the right songs. They just weren't a dancing crowd."

Get Smart

There are many ways to evaluate your show, but none is better than seeing it from a distance. Obtain a copy of the video if one is being professionally done, and critique your own performance. When you're actively looking for something to improve, it's pretty easy. For corporate events, I often set up a video camera of my own for review later. Listen to yourself each time you speak, and look for ways to improve. How did you hold the microphone? Where were you looking? What was your facial expression? Where were your hands? If this were a video of another DJ who had asked for your help, what would you suggest to help him or her improve by 1%?

One of the easiest ways to improve your show is by freshening up your applause lines. How do you get people to clap? Lines like "Please put your hands together for..." or "How about a nice round of applause for..." or "Let's make some noise for..." are all overused and unoriginal.

The President's State of the Union address is a great place to learn how to deliver an applause line. It was reported that while giving his 2002 address, President Bush was interrupted by applause 75 times—yet he was not interrupted even once. He simply delivered 75 applause lines with 100% success. He didn't ask people to clap; he simply recognized that the audience knows when to clap and gave them the opportunity.

For example, you could say: "I'd like to introduce Joe Schmoe who's going to be giving a toast for the bride and groom, so if Joe could come up here to the head table, we'll begin the toast. Let's give Joe a nice hand."

But wouldn't it sound at least 1% better to say: "To offer the toast for Steve and Susan, it's my pleasure to introduce (pause), the father of the bride (pause) Joe Schmoe!" With a little flair and an upswing in your voice they will clap, and it will seem more spontaneous and warm.

That same theory can be utilized with everything we do, from the way we print our brochures and design our Web sites, to how we look, to the way we answer our phones, to our performances and so on.

Tying One On

Earlier this year, I was struggling with my closing ratio on appointments with clients. I had always had an extremely high closing ratio in face-to-face meetings, but my numbers were way down. I began to blame the economy, and September 11th, and just about everything else. I even considered lowering my prices. But before I did that, I decided to look inward, rather than outward for the cause.

I'm a very laid-back guy, in a very laid-back town. I appreciated the fact that I could dress casually when I met with clients. I hated wearing a tie. However, I had become aware that many of the clients who had not booked me were booking a competitor (who is also a colleague and a friend) who always dresses very nicely. He's also very good, and charges less than I do. We talked, and he convinced me (unknowingly) to dress up a little. Amazingly, my closing ratio skyrocketed. Just that one change raised my closing ratio from about 20% to almost 100%.

Understand that not one of my clients had ever said anything negative about my attire. Most of them were dressed the same way. All I did was improve my appearance a little. It's all part of the 1% difference. Now, instead of decreasing prices, I have raised my rates.

"Can you identify something specific you can do to make your next event even better?"

An Empowering Perspective

Improving yourself and your performance often requires more than a 1% additional effort. But the rewards are so great that it's crazy not to do it. Take an objective look around at other DJs who are successful, and try to learn what they're doing better than you. One of the myths about DJs who get the bigger bucks is that they're doing different things than someone who charges less. But the truth is, they're simply doing the same things better...by about 1%!

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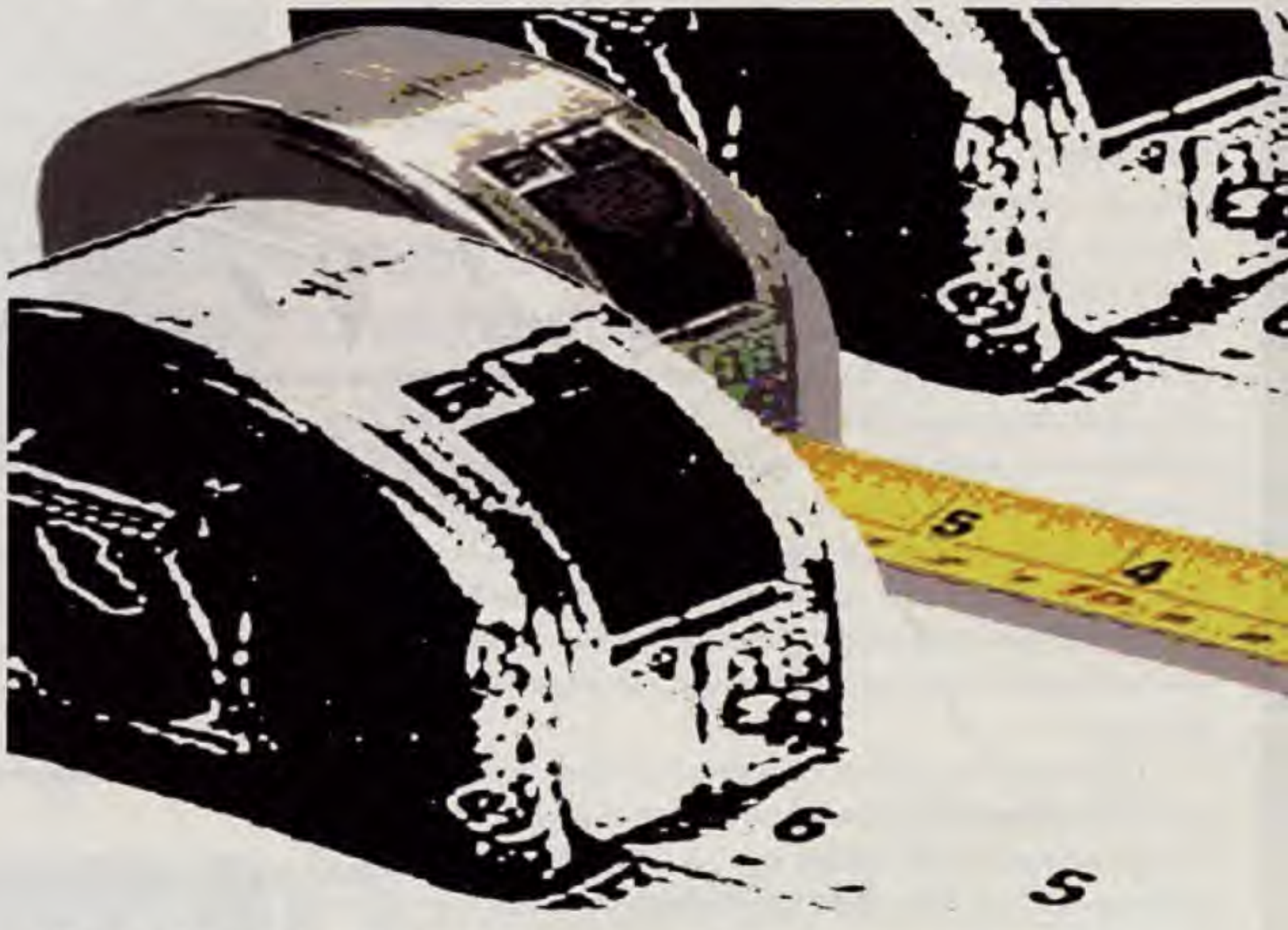
Are You Ready t

Make sure your service is ready to go before investing the marketing dough By Peter Merry



Before you can

even consider creating a new service-focused marketing approach, you must first determine if your service is good enough to be the focus of your new marketing campaign.

Let's say you spend a few thousand dollars creating a new service-focused marketing campaign with print ads, business cards, brochures and a Web site that all proudly announce the high quality service you intend to provide for your clients. A new prospect runs across your site and is intrigued, so she calls. Your 4-year-old daughter answers the phone and you never get the message. Another prospect sees your print ad and eventually hires you for a wedding reception. But then you arrive late and you forget the special song the couple requested for their first dance. They request a partial refund and now you have unhappy clients creating bad word-of-mouth advertising about your service.

Is your service up to par? Is your service remarkable or is it markedly lacking? This uncomfortable issue needs to be resolved before any money or time is spent on your new marketing materials. Honestly evaluating whether or not you are really ready to market your services is the second key (of six) in creating a service-focused marketing plan.

Finding Your Mark

Benchmark: "A reference point serving as a standard for comparing or judging other things." Do you benchmark your service? Are you surveying your clients and other vendors to see how your service measures up? If not, now is a good time to start. Here are several different methods I would recommend.

First and foremost is a survey of your former wedding clients. This provides direct feedback regarding your service and help in determining when to raise your rates. Using direct questions with suggested answers for the client to circle works well for me, but you may prefer open-ended questions designed to elicit an essay response.

I highly encourage asking hard questions that may result in answers that are not necessarily positive. Keep in mind that you are trying to evaluate whether improvement is necessary or not. One negative answer will probably be more beneficial than ten positive responses.

Another way to gauge your service quality is by asking wedding vendors who have seen your work to write you a letter of recommendation. These can carry a lot of weight with potential clients as they are the opinions of "wedding pros" who have seen the best and the worst your market has to offer. If you get few responses from the vendors you contact, perhaps a survey of your service quality from their perspective might shed some light on areas of your service that need improvement.

In his book, *Selling the Invisible*, Harry Beckwith recommends a third-party, anonymous phone survey of former clients to determine which areas really need improvement and which are currently your strongest. Written responses and printed questions will never garner the detailed results of a one-on-one interview.

There are several options for doing this, including companies who specialize in doing the research for you. Asking a relative or trusted associate may work, but it is imperative that your former clients can be assured that their names will not be attached to their answers. When the interview is done anonymously by a third party, your former clients are more likely to reveal difficulties and concerns they may have had with your service, but were unwilling to discuss with you personally. Also, letting your clients know in advance why you are surveying them in this manner can be very helpful for your survey results as well as their ongoing perception about your commitment to providing a quality service. Let them know that you are earnestly seeking information on areas that need

o Market?

improvement so you can offer an even higher quality of service in the future. If you have made a good impression already, they will be more than happy to further your success by being candid.

Finally, (if you haven't had enough abuse already) try inviting a DJ you respect to come and watch you perform a wedding reception. Be open and share as much with this person as you can. Let him or her see your entire service, from the sales presentation to the planning process and all the way to the reception performance. Then sit down and let the observer give you a full critique. Bring a pad of paper and a pen, leave your ego at home, buy lunch, and prepare to learn. Ask your fellow DJ to be thorough and completely honest. Only then will you find the areas that really need improving. You might be surprised to learn that you are better than you think, but any good performer will be able to share ideas for taking what you do to a new level, even if the changes seem rather minor. Keep in mind that the difference between 1st and 2nd place is usually a narrow margin.

Burning Question

Once your surveys and critiques are complete, a clear picture of your overall service quality should be revealed. Now it's time to ask yourself this question: "What area of my service is like a deep dark secret that I hope is never revealed?"

Whatever answer comes to mind first is probably the area you need to focus the most on changing first. My answer has been procrastination. I struggle with getting final details wrapped up early for my clients and the other wedding vendors. In a recent conversation with a former wedding client, she shared that she had expected to hear from me regarding final details in the early part of her wedding week rather than on the last two days before her wedding. She was still thrilled with my performance and overall service, but she felt like I had not given her the priority she deserved. Because she knew my commitment to quality service, she gently confronted me about it. I thanked her profusely and then I immediately set out to create a game plan for correcting this problem. If she hadn't told me, it may have never been addressed.

If you know of an area that needs changing or improving, admit it to yourself and write a real plan for improvement. Staying in denial has never solved anyone's problems. Do whatever it takes to improve the quality of service so you can begin marketing with a service focus. As Orson Welles was so well known for saying, "We will serve no wine before it's time!"

In the next installment, we will examine the issues surrounding marketing a Volume Service compared to marketing a Quality Service. See you next time…

Peter Merry was the 2002 President of the SoCal Chapter of the ADJA and he is also a marketing consultant at www.DiscJockeyAmerica.com. For more information, go to www.PeterMerry.com. •

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Record Labels Listening to DJs?

New DJ Survey Program signals a new era of collaboration By Irv Jay

DJ Survey Program Report
Music Genre: Top-40

Survey No. 6948

Survey Start Date: 1-6-03
Survey End Date: 1-12-03

This report is provided as a courtesy of NuMusix Multimedia, ERG Music and RateTheMusic by Mediabase, a service of Premiere Radio Networks.

CONFIDENTIAL SURVEY FOR DISNEY RECORDS USE ONLY*

#	Your Title/s	Your Artist/s	National Rating	West Rating	Midwest Rating	South Rating	East Rating
3	Hot Body	DJ Sam	4.08	3.95	4.13	4.01	4.23
6	Fer Face Lovely	Saba DeCantantes	3.28	3.27	3.63	3.43	2.91
12	Soft Love	Lt. Lingo and TT Ladies	2.69	2.73	2.50	2.14	2.94

TOP 10 of 18 SONGS IN THIS SURVEY:

1	On Midnight Sea	Medcorse	4.10	4.27	4.07	4.29	4.00
2	The Smoke	Leyla Sinapse	3.92	4.00	3.87	3.71	3.97
3	Hot Body	DJ Sam	4.08	3.95	4.13	4.01	4.23
4	Can Baby Baby	Laguna	3.69	3.64	3.80	4.14	3.55
5	Under The Tall White Tree	Carter & Way Goes	3.49	3.89	3.53	3.43	3.79
6	Fer Face Lonely	Saba DeCantantes	3.28	3.27	3.63	3.43	2.91
7	Imagine The Possibilities	Mechateth Mentz	3.44	3.45	3.63	3.71	3.18
8	Anything For Her	Complex System	3.42	3.32	3.43	3.71	3.39
9	Emmy Is A Meezy	Irv-Tepz ft. Beyond	3.40	3.50	3.43	3.57	3.24
10	2Tunes (DJ Pork Radio Edit)	Sabertooth	3.34	3.18	3.33	3.14	3.48

For additional survey information contact:
NuMusix Multimedia / 19528 Ventura Boulevard, #680 / Tarzana, California 91356
Telephone 818.883.0000 / Fax 818.883.0000 / Email:info@numusix.com

Inquire about Program Advertising Opportunities and Custom DJ Surveys

RATING SYSTEM: The NuMusix DJ Survey Program uses the standard Mediabase Research online rating system based on a scale of 1 to 5 (1 = solidly very weak, 3 = so-so, 5 = (the very most)). All callers are pre-screened as professional club or mobile disc jockeys currently working in the U.S. Registered callers are invited to participate only in music genres for which they are qualified based on their personal and professional music profiles. With the exception of occasional promotional opportunities made possible through sponsor relationships, callers are not compensated and participate in these surveys for the express purpose of providing their opinions to the recording industry in exchange for the opportunity to preview new music prior to its commercial release.

Regional Delineators: West = Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming; Midwest = Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin; South = Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, West Virginia; East = Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont

An industry collaboration of NuMusix Multimedia, ERG Music and Rate The Music, Inc.
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*This survey and/or data thereof are strictly confidential and intended solely for distribution to the above stated music company.

Online surveys are immediately compiled into confidential reports that are forwarded to the participating record labels.

Just as the professional DJ business moves ever so gingerly through a digital makeover, the greater music industry is also facing a necessity to reinvent itself.

In the face of a digital revolution threatening the very existence of some core institutions, the recording industry finds itself urgently challenged by new-world technology. Satellite, cable and Internet distribution systems such as Napster-like MP3 purveyors, DMX Music, XM Satellite Radio and numerous others have been brought about by the collective wonder of our digital imaginations.

Call it broadband, call it high speed, but don't even think about calling it business as usual.

Opening the Dialogue

Where does that leave the hundred thousand or so jocks out there who live on the front lines of today's American pop music scene?

One newly formed organization thinks it's about time that real-world DJs started sharing their musical expertise with record labels. And it appears they're making it happen.

"We're building a conduit between professional DJs and the record labels," says Ron Arnone, president of NuMusix Multimedia, the company contracted to manage the innovative new program. "This is a long-overdue relationship whose time has arrived."

The NuMusix DJ Survey Program has been up and running for a little over a month at the time of this writing. As a collaboration of major and independent record labels working with NuMusix Multimedia, ERG Music and RateTheMusic.com (a service of Premiere Radio Networks and sister company to Mediabase 24/7), the program has racked up some impressive statistics just out of the starting gate.

Over 1,200 pro DJs have registered to participate in the browser-based survey system. The program allows DJs to listen to new releases in a variety of popular genres before most of the music becomes commercially available in stores. According to Arnone, about 75% of the raters registered thus far use broadband Internet access—nearly triple the percentage found in typical consumer surveys.

Participating DJs first register with the program by providing professional information that meets the requirements set forth in the music licenses. Upon acceptance, "Registered Raters" receive e-mail notices inviting them to take periodic surveys. They rate new releases within their own musical preferences as provided during the registration process.

"We've completed about 3,000 surveys in the first five

Mike Setlock, Vice President, U.S. Operations for ERG Music, founding sponsor of the NuMusix DJ Survey Program

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"We've always told them that DJs are among the most discerning ears in the music business, and now we're backing that up with hard data."
– Mike Setlock, ERG

Registered DJs listen to new music usually before it is released to record stores.

weeks," reports Arnone, "logging on over 700 hours of DJ evaluation time. The average survey is completed in about 15 minutes, during which time they [the DJs] listen to as many as 20 new releases," he adds.

Each song is rated on a scale from 1 to 5, using the same protocol and survey technology that is used by *Radio & Records Magazine (R&R)*, one of the music industry's key trade publications.

"We decided in favor of licensing the *R&R* program instead of spending hundreds of thousands building software from scratch," Arnone explains. "We spent the better part of three months customizing it for the DJ marketplace. The RateTheMusic.com team [developers of the program used by *R&R*] saw the importance in merging the two markets and was extremely cooperative in helping us adapt the system to our requirements."

Song "hooks," for example, are typically only 20 to 30 seconds for consumer-based polling systems. In NuMusix surveys, however, samples extend from 1 to 2 minutes in length. They are carefully edited to best represent the lyrics, rhythm and commercial value of the song, enabling professional DJs to make targeted predictions of how well the songs will actually chart when released.

The results of the surveys are filtered by various geographic data, demographics and professional preferences, and then quickly forwarded to the participating record labels. Once again, speed is everything. Surveys take about a week to complete, with detailed reports expedited to the record executives who make decisions about what titles and artists to push or not.

"We're tracking the results closely," notes Mike Setlock, V.P. of U.S. Operations for ERG Music and the man responsible for obtaining many of the licensing agreements with the labels. "It's still too early for a conclusive statement, but clearly our DJs are picking the winners, as we were confident they would."

"As long as we stay methodical about refining the system and properly qualifying our raters," continues Setlock, "I believe this new relationship with [professional] DJs will be a great strategic alliance for the record labels. We've always told them that DJs are among the most discerning ears in the music business, and now we're backing that up with hard data."

Building Bridges

So, will record labels really listen to DJs? Well, so far over 50 record companies have been represented in the program, looking like a "who's who" list of major and independent recording labels.

Arnone stresses the program is open only to professional DJs currently working in the U.S. (including territories and military bases) and Canada, but that eventually they intend to take the program worldwide. He says the company is looking to develop relationships with other organizations in the music industry that can benefit from participating in the creation or distribution of the survey data. Arnone also suggests that an industry white paper is in the works, and that it will be the most comprehensive, reliable data yet seen in the DJ industry.

Companies or organizations interested in commissioning custom surveys, or in participating as sponsors or promotional partners in the NuMusix DJ Survey Program, should contact Ron Arnone at info@numusix.com, by fax at 818-883-7220 or by telephone at 818-883-0900. DJs may register for the program at www.listenandbeheard.com. •

• A Tribute •

Jam Master Jay

Master and Mentor Taken Too Soon

On October 30, 2002, the following e-mail hit many inboxes around the DJ community:

I am sad to inform you of the death of my friend and DJ legend Jam Master Jay of Run DMC. Please forgive me if I ramble, but I need to express my feelings about a great man, a father, a legend, a husband, a mentor and a friend. First my condolences, prayers, love and heart go out to Jay's wife, three kids and all of his extended family and friends.

One of my big brothers was killed today, senselessly. Yes, I loved Jason like a brother. But he was so much more to me. He was cool, more down to earth than anyone I've ever met, fun, an inspiration, and so much more.

Jay was one of the founders of hip-hop and modern DJing. He was the first DJ in the Rock & Roll Hall of Fame, the first DJ on the Hollywood Walk of Fame, and the first hip-hop DJ on MTV and American Bandstand. Every hip-hop head, rapper, breaker, and definitely every DJ is in debt to him.

I met Jay in 1999 at the DJ Expo West in San Francisco. He was there to promote his Web community for DJs. He had a suite, which was open for any show attendee to stop by and meet Jay and find out about Nationwidedj.com. I went up and listened, then introduced myself, told him about CD turntablism, and asked him to stop down at the show booth where I was working. He had never heard of digital turntablism. Jay said he would try and stop down. I left the suite hyped to have met a legend but not optimistic that he would come and check me out. He did; but there was a crowd of people watching my demo and he glanced and went on by. I thought I had missed the chance to show him.

About 15 minutes later, though, he came back and the crowd was gone. He came up and I put "Peter Piper" in the CD player and started looping, stuttering it and using the zip scratch technique. Jay was floored and kept asking how I could do that. I invited him behind the table and started explaining each

technique, step by step. Almost an hour later, Jay gave me a pound on the back, took my card and said he would keep up with me.

Over the next few months I talked to his assistant a few times and linked back up with him at the DJ Expo that August. He saw me, stopped talking to someone, and gave me a shake and a big hug. That's what was great about Jay that most people don't know: he was so real, so down to earth and supportive of others. From then on our friendship grew. I had respected him as a DJ before, but that respect was eclipsed by the respect I gained for him as a man over the next few years. He created so many opportunities for me I can't even list them all. He always respected me

as an equal even though I will never be able to measure up to his DJ accomplishments. The only thing he ever asked me in return was to continue to grow as a DJ and as a person. He was the first major DJ to support digital turntablism. He actively opened doors and gave me opportunities long before there were any "scratching" CD players and even when most of the hip-hop and DJ communities thought CD turntablism was a joke. By doing so he opened those doors for all digital DJs. All DJs owe him greatly. I could never repay him for his friendship and all of his support. This is the biggest loss the hip-hop and DJ communities have ever faced.

Thank you and rest in peace my brother; you'll always be with us. •

–DJ Gerald "World Wide" Webb

Rap and Rock: Walk This Way

The rhymes and the riffs combined for a defining musical moment

By Dan Walsh

Jason Mizell, a.k.a. Jam Master Jay, was one third of arguably one of the most influential groups of the rock era, Run DMC. With Jam Master Jay on the turntables, Run (Joseph Simmons) and DMC (Darryl McDaniels) rocked and rhymed and pushed rap into the mainstream, opening the doors for the many who would follow.

They broke new ground in rap with 1983's "Sucker M.C.s," then broke down MTV's early resistance to airing videos by black artists with the crunchy but funky success of "Rock Box." "King of Rock" and a string of other rock-infused rap hits followed. By 1985, Run DMC had already imprinted a new way of thinking about rap and rock music on a whole generation of listeners.

Song Story

The song most often mentioned when discussing this fusion of rock with rap is "Walk This Way," Run DMC's version of Aerosmith's 1975 ode to high school lust. Reportedly, the title for the song came from a line in the Mel Brooks' film, *Young Frankenstein*. When Igor tells a guest to "walk this way," the person imitates him instead of following. But, of course, that ultimately had nothing to do with the song's racy lyrics.

Fast-forward a decade. Producer Rick Rubin had suggested that the two groups actually get together and create a truly new version, rather than just have Run DMC record a cover. Both groups have admitted to not being excited at first about the idea of collaborating on the track. Once they got into the studio, though, the two creative musical forces came into alignment, and history was made. The song peaked at #4 on the Billboard singles chart, and its accompanying video remains one of MTV's most played ever. It has also remained consistently in the Mobile Beat Top 200 since the list's inception.

The vibe of the original had a lot to do with the later successful combination of genres. The opening drum beat had a syncopation to it that was already in line with the essential beat of hip-hop, while Joe Perry's repetitively funky, infectious eight-beat guitar riff would have fit well in Jam Master Jay's arsenal of sampled grooves, nonetheless. And finally, Steven Tyler's tongue-tripping, sung-rapped vocal lines (at least in the verses), which were composed on the spot during the original recording session, shared a similar spirit with Run and DMC's brash, raucous rhymes.

Further Down the Road

Run DMC's success helped hip-hop and rap reach a truly national audience for the first time, by reaching out to young listeners of all backgrounds. They set the stage for the music industry dominance that these genres enjoy today.

And just as, three decades earlier, Elvis had provided a bridge between black and white musical cultures by creating a unique synthesis of rockabilly and old school rhythm and blues, Run DMC's melding of hip-hop and rock brought divergent musical styles together in a fresh way that helped to bridge racial divisions. As a teenager and college student during the group's heyday, I can attest to the magnetic attraction Run DMC's music had for those of us who, up to that point, had only listened to rock.

Members of the new "rap-rock" generation would do well to tip their hats to the original Kings of Rock. Without Run DMC, and especially Jam Master Jay's inspired use of rock riffs as the basis of many songs, there would likely be no Kid Rock, no Korn, no Limp Bizkit, no Linkin Park—at least not as they sound today.

Thanks to www.thadweb.com, www.songfacts.com and www.mtv.com/news for background information.

Donations in honor of Jam Master Jay can be made to the Mizell Children's Fund, c/o Terri Corley-Mizell, P.O. Box 3497, New Hyde Park, NY 11040.

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Mobile Beat DJ ALLSTARS

Passion for Performance

Young DJ/entrepreneur builds a business on his childhood fascination with sound and lights

By Dan Walsh

Jason Parent's story is similar to many DJs' stories: an early interest in music and a gift for performance combine, ultimately resulting in a satisfying career as a Mobile DJ. The unique thing about Jason's development as an entertainer is the single-minded focus that he developed and acted upon at a young age to bring his dreams to fruition. While he currently works on finishing his undergraduate college education, Jason also continues to build his multi-system company, Pro D.J. Services, into one of metropolitan Detroit's premiere DJ services.

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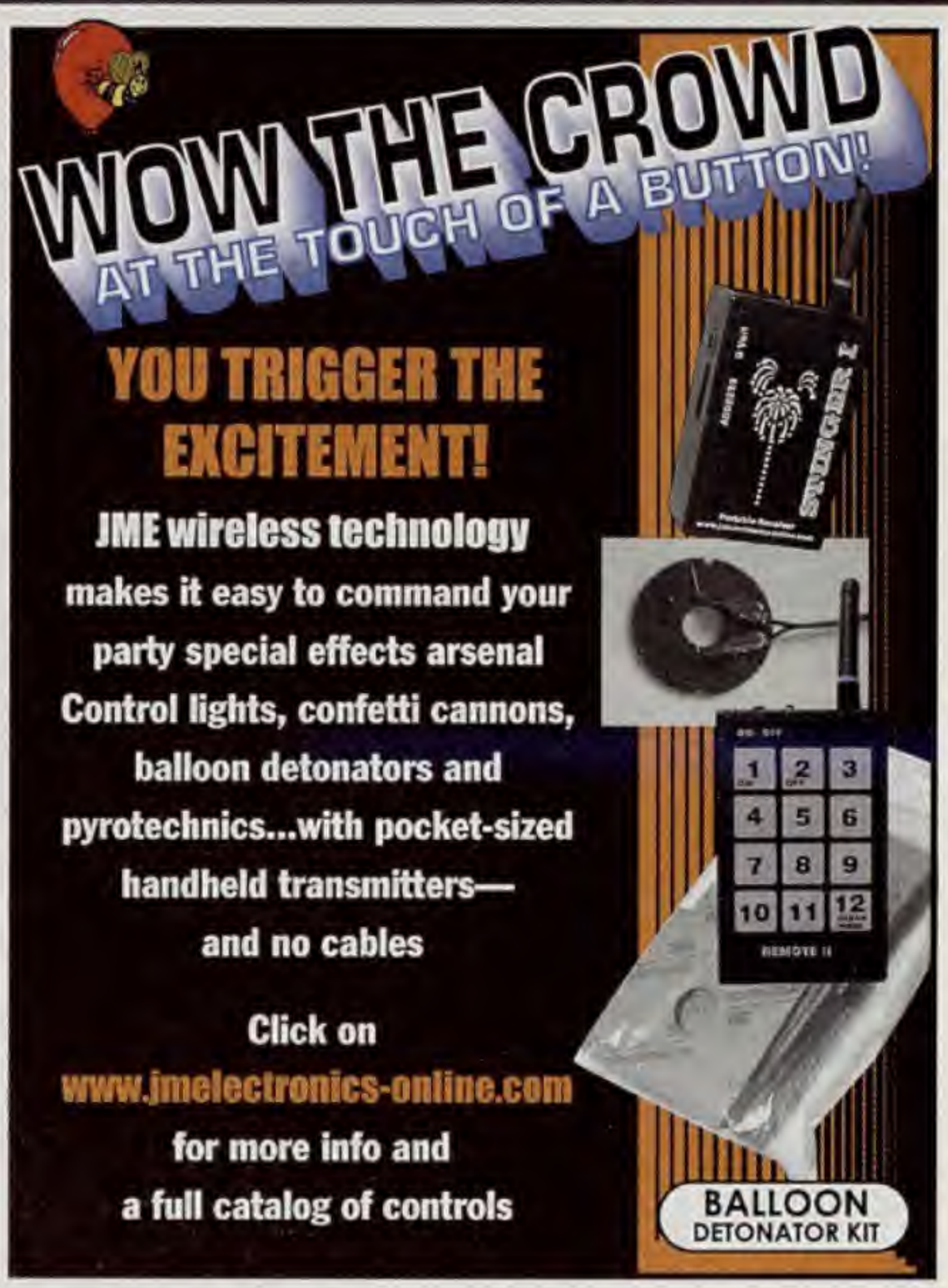
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It Only Takes a Spark

When asked about his evolution as a Mobile DJ, Jason clearly remembers his journey: "Music has always been my passion. I'll start from the very beginning. It was the summer of 1994 and I had just finished third grade. I was riding my bike past a local music store when I noticed a series of different sized mirror balls hanging in the window. I thought that was just the neatest thing, I parked my bike and went in. Little did I know there was a whole new world of different lighting effects and sound gear inside." And so his passion was ignited.

He immediately and astutely realized that he would need money to be able to enter this magical new world. Jason continues: "So that summer I had a car wash, lawn service, gutter cleaning service and many other services so I could save up enough money to buy my first professional American DJ lighting effect. Throughout the remaining years in elementary school I continued to study and collect different lights, microphones, etc.

"At the time, I lived in Florida...During my eighth grade year I joined the DJ club and eventually became the head DJ. My duties included teaching other students how to DJ and showing them the ropes of how sound gear works. The faculty member in charge of the dances had me DJ all of the school dances, and also had me pick out a new sound system for the school to use during dances. When I completed eighth grade I decided to take some money that I had been saving and invest it into a complete DJ system for myself. I had a few lights, so all I needed now was the sound gear.

"Pro D.J. Services began to evolve. During my freshman year in high school I began to DJ for small high school dances. By 10th grade I was performing at junior and senior proms. I began working with a large sound and lighting company called Tech-Tronics. I would help them set up gear, run lighting, and work in their store, which gave me great experience with sound and lighting."

Pro DJ Machines

Typical gig gear for Pro D.J. Services events:

- American Audio Q-3433 mixers
- American Audio PRO-DJ2 CD players
- Denon DN-2600 dual CD players
- Mackie and Yorkville speakers
- Mackie and QSC amplifiers
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Winds of Change

When the winds of change rush in, they can either blow out the flame or fan it to greater heights. Jason worked to make the second possibility a reality. "Business was doing well," he recounts, "and then pandemonium set it. My parents decided to move to Michigan. After

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being depressed because I thought my DJ business would be ruined, I decided to hit the Michigan market hard. I was going into eleventh grade and there I was—printing promotional brochures, business cards, t-shirts, and all the other essentials needed to get your name out there. I began doing everything from weddings to school dances to class reunions. My business became such a success that I needed to hire more and more disc jockeys to help with all of the bookings on Friday and Saturday nights."

Fueling the Fire

This still-young DJ and his company continue to be successful and very busy. He is completing a degree in business administration at the University of Michigan (financed in part by his DJ income). At the same time, Pro D.J. Services, operating out of an office in suburban Grosse Pointe, Michigan and now employing seven DJs, is taking on a wide variety of events, including weddings, corporate events, school dances, and private parties. Company DJs have performed for most of the schools in the Metro Detroit area. Corporate clients have included General Motors (an annual event), Presidents Clubs, and many large hospital groups, just to name a few. One private party for a music industry celebrity even found Pro D.J. Services rubbing shoulders with Kid Rock, Uncle Cracker and Alto Reed of the Bob Seger Band during an impromptu jam session.

Pro D.J. Services utilizes phone books, local newspapers, school and college newspapers, bridal shows, and a Web site (www.pdjsinc.com) to get the word out. "Volunteering services for local charity events is a good way for promoting your company name," Jason adds.

Jason is proud of the reputation for party excitement that Pro D.J. Services has developed. "My company and disc jockeys are known throughout Metro Detroit for their crowd motivation, interaction, dance instructions, and the MCing ability to really get the crowd going." They combine fun with tuxedo-clad professionalism in a complete package. Maintaining this high level of quality as his company keeps growing is Jason's primary focus for the coming years. With so much accomplished so soon, who knows what the future will hold for this passionate performer? •

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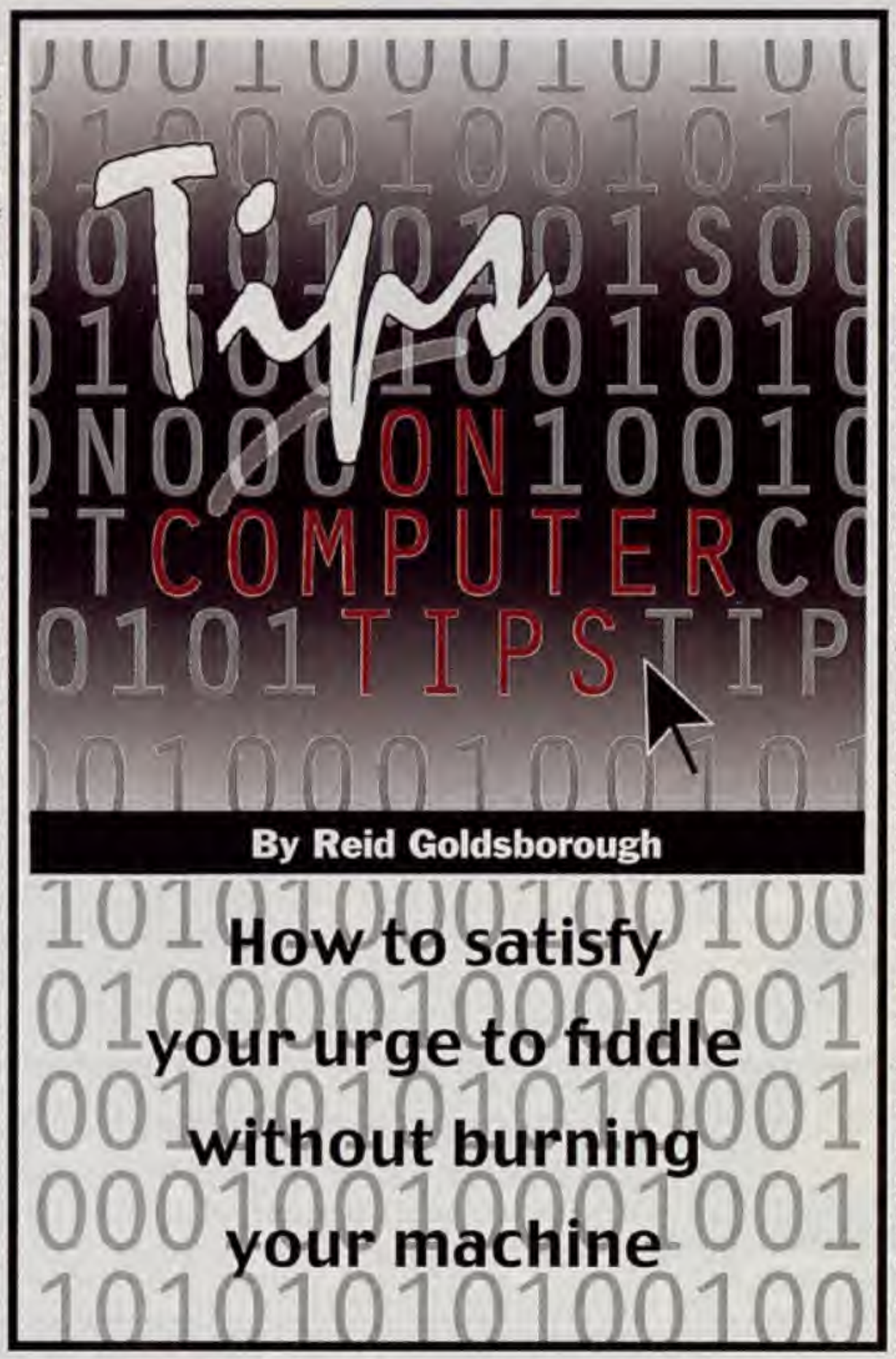


Some people love to tinker—to take what they have and try to improve it. Others regard tinkering as the equivalent of sticking a screwdriver inside an electrical outlet.

Personal computers and the software that runs on them, being as customizable as they are, give you great opportunities for tinkering. Many people personalize their PCs with add-on hardware, software utilities, keyboard shortcuts, and other tricks to such an extent that the PC becomes an extension of their very personality. Other people keep their PCs at, well, arm's distance, running only those programs that came with it and even here sticking only to the basics. There are good reasons for tinkering, and there are equally good reasons for leaving well enough alone.

The most compelling reason for hunting down computer tips and techniques is that it can make you more productive. You can perform tasks with your PC that you couldn't otherwise, or you can perform tasks that you currently do faster or with less hassle.

Power Up

The single best software utility program, for instance, that I've come across—I've been using various versions of it for years and have found none better at what it does—is PowerDesk Pro (www.ontrack.com/powerdesk). This Windows file manager lets you copy, move, and compress files on your hard disk with greater dexterity than the tools provided by Windows itself, and if you need to stay organized in this way, this $30 add-on will more than pay for itself.

Some tips are simply fun. Microsoft PowerToys lets you make adjustments to Windows that Windows alone doesn't allow, including viewing the icon of the application window you are switching to when pressing Alt-Tab, magnifying part of your screen from the taskbar, and managing up to four virtual desktops. Different versions of PowerToys exist for different versions of Windows, with the Windows XP version at www.microsoft.com/windowsxp/pro/downloads/powertoys.asp.

Other tips can help keep in check the inevitable wear and tear your body experiences from sitting in front of a PC for long periods of time. My favorite is using Microsoft XP's accessibility options, which are primarily designed for people with limited use of their hands or eyes but can be used by anyone. What I do is direct Windows to use a high-contrast combination of text and background colors -- white text on a black background instead of the traditional black text on a white background. This dramatically reduces both the amount of light shining into my eyes from my computer monitor and the eyestrain I experience from using my PC. To make this change, you can go to Accessibility Options through the Control Panel, or you can use the shortcut keyboard combination Alt-Shift-PrintScreen. Most programs and Web sites work fine this way, but with some you'll need to temporarily switch back.

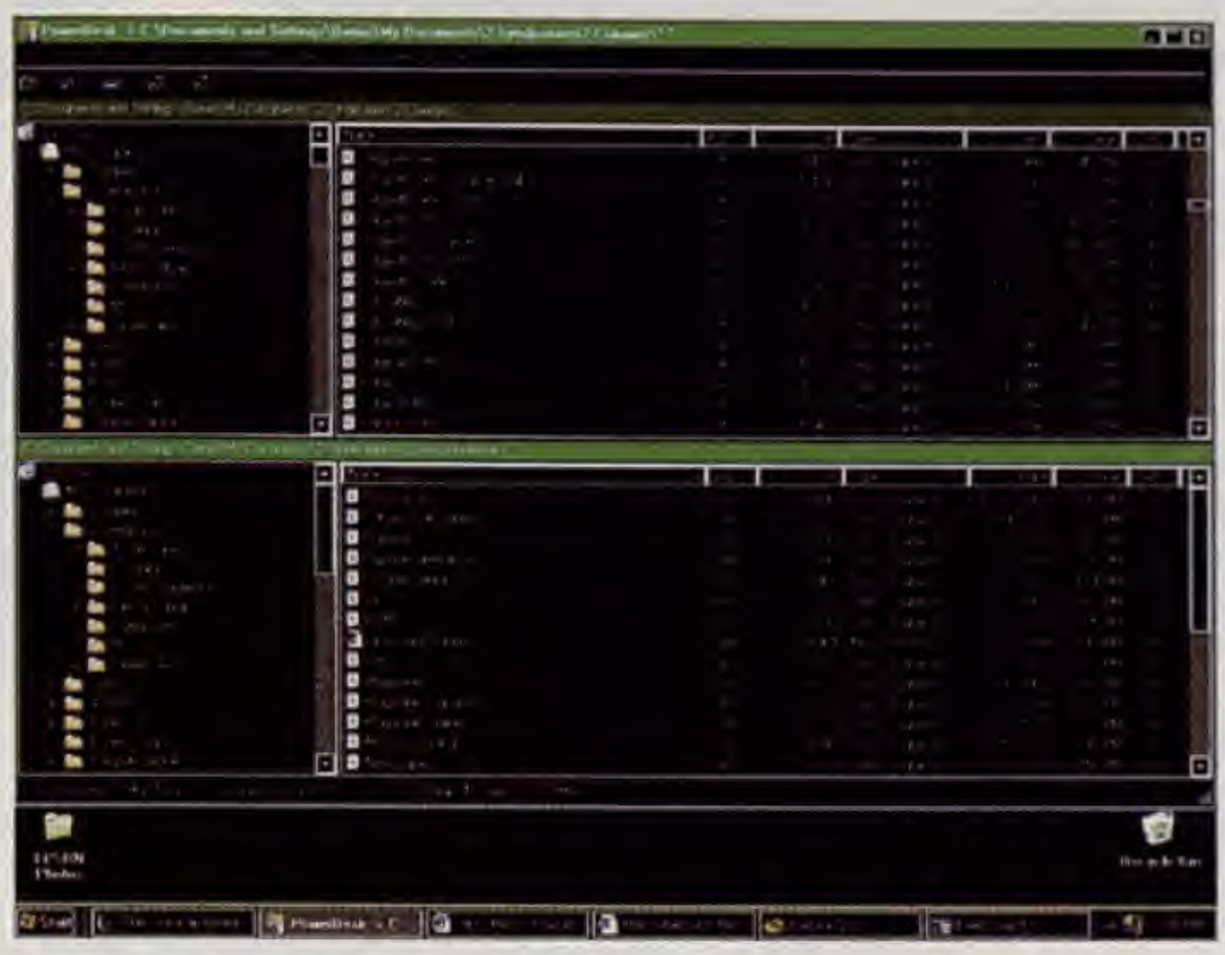
Finding Good Guidance

There is, of course, the risk of mucking things up whenever you tinker, to the point of deleting important data, corrupting programs, or temporarily disabling your computer. Tinkering can create support headaches for larger organizations, which is why some restrict it.

But the risk of using tips is fairly small, and it shouldn't deter the adventuresome. Even if things do go wrong, data can be retrieved from backups, programs can be reinstalled, and the offending add-ons can be removed.

Whether you use a Windows PC, Mac, Linux box, notebook PC, or handheld PC, there are hundreds of tips and techniques out there worth investigating (though not necessarily all at once!).

The single best source of these tips that I've found are computer magazines such as PC World (www.pcworld.com) and MacHome (www.machome.com), which employ a high



degree of professionalism in testing out the tips and techniques they recommend and offering advice in general. Subscribing is most convenient, but you can also access much of the same information through their Web sites.

Other Web sites can also be good sources, with recommended sites including CNET (www.cnet.com), ZDNet (www.zdnet.com), SuperSite for Windows (www.winsupersite.com), and Macintosh Watering Hole (http://mac.map.com).

Another good source of tips is fellow computer users, though you have to be careful about whom you listen to.

THE MOST COMPELLING REASON FOR HUNTING DOWN COMPUTER TIPS AND TECHNIQUES IS THAT IT CAN MAKE YOU MORE PRODUCTIVE.

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Some people are more knowledgeable and accurate than others.

You can often get very good advice from online discussion groups. Or you can join a computer user group—they typically meet once a month. Members or sometimes guests give presentations on new products or how to best use existing products. You can search for a user group near you at the Web site of the Association of Personal Computer User Groups (http://cdb.apcug.org/loclist.asp). •

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. *He can be reached at reidgold@netaxs.com or http://www.netaxs.com/~reidgold/column.*

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Steam on the Club Windows

By David Kreiner

The snow keeps on falling, your car won't start, you're late for your gig, and your competition just turned you in for...well, we won't go there. Don't you love winter?! What you and your audience need are some steamy remixes to get the party started!

We start off with some high-BPM remixes on **HOT TRACKS 21-8**. Without his N'Sync cellmates, Justin Timberlake is sounding very Michael Jackson-ish with "Like I Love You" (115 BPM). This song is very popular with the females and is a great set-starter. Justin's ex, Britney Spears is up next with "Boys (Are the Bomb!)" at a brisk 125 BPM. Featuring a nice long conga-driven intro to mix over, this strong club mix with sparse vocals will work well in late-night sets. R&B diva Mary J. Blige gets the classic house treatment on "He Think I Don't Know" (128 BPM). Strong synth lines and a kicking bass line drive this one. Mary is the bomb!

Techno bass and synth push a 136-BPM mix of "Where Are You Now?" by Diana Fox to the limit. This is a late-night-only mix that will have your dancers sweating with joy. The best mix on the issue is Ian Van Dahl's huge club hit "Reason" (140 BPM). A strong bass line and drum track, with sweet female vocals floating above make this a club smash. Lots of room to mix in this one. Closing out the set is a re-release of the huge club track "Set U Free 2002" from N-Trance (140/133/137.7 BPM). A combo of the Voodoo and Serano mix and a few others makes for an extremely usable track.

On the R&B/hip-hop tip is the latest from **FUNKYMIX**—a must have issue—**#64**. This is probably the single largest-selling Funkymix issue we've offered in the past 13 years, due to excellent song selection and masterful remixes. This issue will work well at the club, at school events and for a younger crowd. Getting it started with an amazingly huge radio hit is my favorite rapper, Missy Elliot, with "Work It" (102 BPM). The groove and drumbeat of Blondie's "Heart of Glass," make this a strong remix with some DJ Kool samples thrown in for fun. Master P follows with "Rock It" at 100 BPM. Some scratching and panning are added for a more street feel. "Lose Yourself" (86 BPM), the first release from his flick, *8 Mile*, is a huge radio hit from Eminem. DJ 2nd Nature's kick-butt remix is a must-have. Timbalands Beat Club returns along with Ms. Jade and Nelly Furtado on "Ching Ching." A killer 81-BPM mix and excellent production propel this quirky rap. Another huge radio hit comes from Jennifer Lopez (did she drop the J-Lo?): "Jenny from the Block" (100 BPM). This very usable remix will keep your crowd very happy 'til next spring. The vocals are up in the mix while the instrumentation is back, but the drumbeat is strong. Xzibit is up next with "Multiply" at 97 BPM. A strong rap from Busta Rhymes pushes the mix. Khia's "K Wang" (115 BPM) follows. Using the old school bass line from the Gap Band's "Burn Rubber On Me," this is a sexually charged mix. Another Ultimix exclusive from the a cappella. Nelly finishes up with "Air Force Ones." His ode to sneakers will keep your crowd smiling with its down-tempo rap (82 BPM). I hope this is the last song that feels like a paid commercial!

Finally, we have **ULTIMIX #94**. First up is Paul Oakenfold with "Starry Eyed Surprise, Part 1" at 103 BPM, featuring Shifty Shellshock from Crazy Town on vocals. This version uses a tight edit of the original radio version. "Starry Eyed Surprise, Part 2" (129 BPM) is a killer late-night stomper. A big drum track and trance-like bass line propel this up-tempo, clubbier version. Carlos Santana and Michelle Branch follow with "The Game of Love" at 120 BPM. The vocals are strong and the mix is very radio friendly. Great for early evening programming. Clubland fav Ian Van Dahl is up next with "Reason" at a breathless 140 BPM. Remixer Jim Thias combined the Kraxler and Schwarz mix with the extended mix, featuring girly vocals and pumping bass that keep the mix fresh. Vicki Shepard's "I Got a Feelin'" (explicit) clocks in at an energetic 130 BPM. This one will work in big markets only.

The next big line dance comes from three Spanish sisters. Las Ketchup is keeping them dancing with "The Ketchup Song" (93/185/93 BPM). Remixer Mark Roberts used the Spanglish version over the Motown instrumental for a very usable, multi-beat remix that is a Mobile DJ's dream! Next up is Sophie

Ellis-Bextor with "Murder on the Dancefloor" (explicit) at 132 BPM. This one has been a big club hit in Europe and is making its way in the States. Another big-city-market-only song. Pink's "Family Portrait" (130 BPM) is next. Remixer Stacy Mier used the a cappella and a stronger synth pattern to create an Ultimix-exclusive mix of this mostly instrumental song. Alcazar has a club hit with "Don't You Want Me" at 130 BPM—a house cover of Human League's 1982 hit. A fun way to play a classic! Jade Starling, a.k.a. Pretty Poison, closes out the set with "Take On Me." This 138-BPM club pumper is a high-energy remake of A-Ha's '80's hit that will work well in late night sets. •

All the CDs reviewed above can be found at The Source DJ Music Supply. For a free catalog call 800-775-3472 or shop/surf at www.thesource.dj. Soundbites are available online.

HOT TRACKS 21-8		
Like I Love You	JUSTIN TIMBERLAKE	115
Boys (Are The Bomb!)	BRITNEY SPEARS	125.8
He Think I Don't Know	MARY J. BLIGE	128
Where Are You Now?	DIANA FOX	136.9
Reason	IAN VAN DAHL	140
Set U Free 2002	N-TRANCE	140/133/137.7
FUNKYMIX #64		
Work It	MISSY ELLIOT	102
Rock It	MASTER P	100
Lose Yourself	EMINEM	86
Ching Ching	MS JADE feat. TIMBALAND & N. FURTADO	81
Jenny From The Block	JENNIFER LOPEZ	100
Multiply	XZIBIT	97
K Wang	KHIA	115
Air Force Ones	NELLY	82
ULTIMIX #94		
Starry Eyed Surprise, Part1	PAUL OAKENFOLD	103
Starry Eyed Surprise, Part2	PAUL OAKENFOLD	129
The Game Of Love	SANTANA feat. MICHELLE BRANCH	120
Reason	IAN VAN DAHL	140
I Got A Feelin'	VICKI SHEPARD	130
The Ketchup Song	LAS KETCHUP	93/185/93
Murder On The Dancefloor	SOPHIE ELLIS-BEXTOR	132
Family Portrait	PINK	130
Don't You Want Me	ALCAZAR	130
Take On Me (CD Bonus)	JADE STARLING a.k.a PRETTY POISON	138

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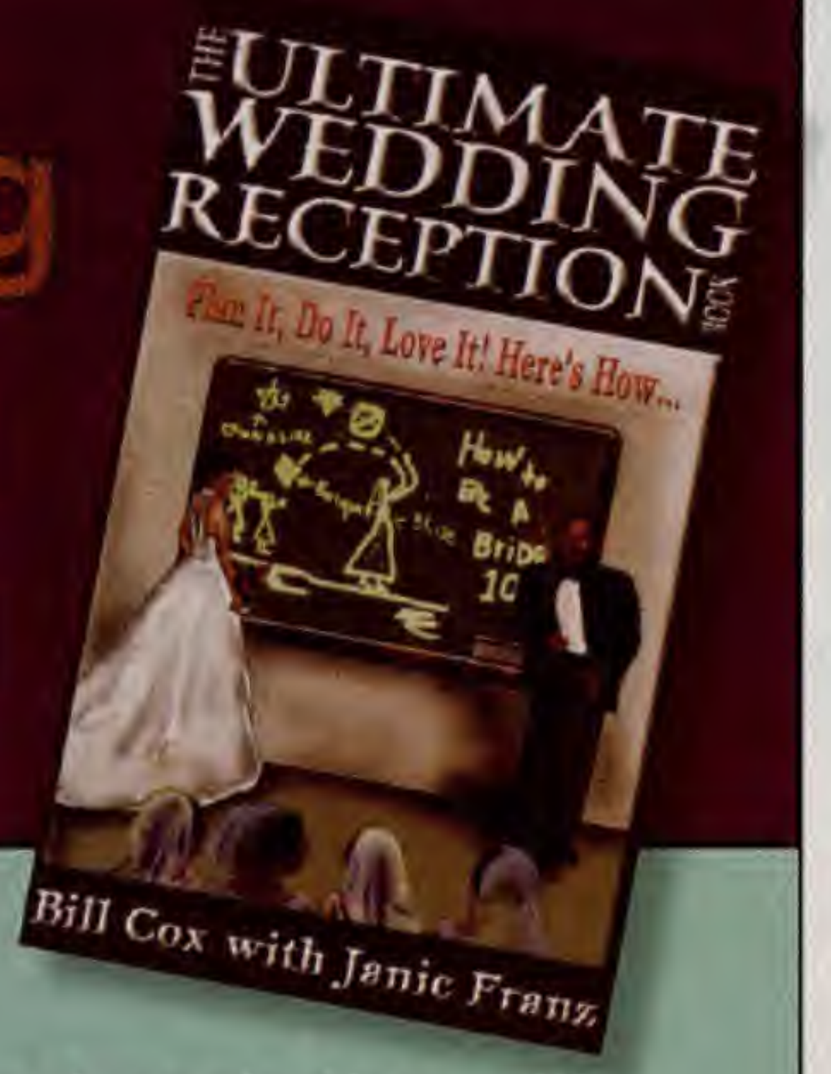

By R.A. Lindquist

DJs who understand marketing will buy this book by the case, stamp their logo and contact info inside the cover and give it to every bridal prospect who calls!

A few weeks ago, I was at the wedding reception for my wife's niece. They had a DJ and he was exceptional…a real seasoned pro who had done countless such affairs. The dance floor was filled from start to finish.

The next morning, we were at the bride's parents' house discussing what a terrific reception it had been when talk turned to the DJ. I was shocked at their perception.

At one point the bride had wanted to play a prank on one of her sisters. It simply involved the DJ playing a particular song and then inviting the sister to come up and do a lip-sync. It was apparently an inside family thing, but funny nonetheless. The DJ cooperated, the sister did her thing and everyone laughed and applauded. Unfortunately, the videographer missed it, so the DJ was asked to do it again. He declined.

This was a tight spot to be in. On the one hand, he had the family saying "We don't care what you think, we're paying the bill—just do it." On the other hand, this was a DJ who knew from hardened experience that if he did agree to the repeat, half the room was going to put on their coats and walk. He stuck to his guns and I believe he made the right choice.

Wouldn't it be great if there was actually a book DJs could give bridal couples that would explain these types of things in advance?

Entertaining Instruction

The good news is...there is! Whether or not you know Bill Cox, you owe him sincere thanks. Bill is a Mobile DJ for DJ's Unlimited, Inc, of Houston, Texas. Having worked well over 1,000 wedding receptions, he is certainly qualified as an authority on the subject. In cooperation with freelance writer Janie Franz, who is also an expert on weddings, Bill has published a 108-page tome entitled *The Ultimate Wedding Reception Book*. Unlike most, if not all other, reception planners, everything in this book is from the "fly-on-the-wall" point of view of a DJ who knows what can happen at a reception and how it should be dealt with.

In addition to providing valuable instruction, Cox and Franz have tastefully selected a variety of interesting, amusing and entertaining illustrations to help the reader get a good grasp on what could happen at their event.

Possibly the most priceless and true piece of wisdom appears right on the first page of the preface: "It doesn't matter whether it's a small, intimate $2,000 affair or a large, spare-no-expense $200,000 to $2+million wedding reception. These techniques will work no matter how much money you spend. After all, no amount of money can buy an embarrassment-free event."

From that point, the writers go on to discuss topics such as reception budget, catering, choosing a location, music, decorations and the order of events at a reception. In virtually every instance, they present numerous options for consideration.

Under the topic of music, the authors discuss, without obvious bias, whether to hire a band or DJ. The twist is, that they do it in such a balanced way, that the reader gets a subliminal message ("hire a DJ…hire a DJ").

In a profession where the client

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The Ultimate Wedding Reception Book
Bill Cox, with Janie Franz
108 pages, Giving Tree Publishing
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List price: $20

DJ Cookbook Provides Recipe for Success

Food for thought that can help aspiring DJs put food on the table

By R.A. Lindquist

Remember that classic *Saturday Night Live* skit, "Toonses: The Cat Who Could Drive (But Not Very Well)?" The same is often said of operating a DJ service. And it's true—anyone can assemble a sound system and music library and call himself or herself a Mobile DJ. Their degree of competence will of course be reflected by their bookings calendar and bottom line.

In the *DJ Cookbook Business Start-up Guide*, Dan Titus has done a spectacular job of boiling the business down to the essentials, and then building on those basic ingredients. Titus, a musician whose background is in marketing, producing and writing, has been involved in multimedia business consulting for the past several years and is president of a business media-publishing firm. He brings this expertise to the topic of starting a Mobile DJ service much the same as he would any business. Using a well-structured, down-to-earth approach, he takes the aspiring DJ on a course that covers everything from formulating a business plan to marketing and financial management.

On the performance end, Titus begins with a walk-through of the typical DJ sound system, with stops along the way to explain how each piece works within the chain. Discussions include bi-amping, microphone patterns, DJ mixers, equalization, processing and a variety of other important points. Of special note is the attention paid to system set-up, complete with wiring diagrams to aid troubleshooting.

Probably the most helpful section to the beginner is the chapter on operations. Here you'll find sample request sheets, event planning forms, a contract, and a customer follow-up survey form.

Overall, Titus's 178-page guide on how to start and run a successful Mobile DJ service is right on the mark. It's tightly written, with an eye toward making the information easily accessible and digestible. Numerous illustrations, bullets and sidebars add interest and aid retention. It's perfect for anyone starting out in the mobile biz, as well as seasoned veterans looking for a handy training aid for their latest recruits.

DJ Cookbook Business Start-up Guide
Dan Titus (forward by Dave Kreiner)
178 pages, Venture Marketing
ISBN 1582911088
www.musicsales.com,
www.bizventures.com
List price: $34.95

By Greg Tutwiler

It seems like a never-ending saga. In this business, it's always feast or famine. Like so many other KJs across the country, I have spent time victimized by the current economic stress and the Wal-Mart KJ. It's a roller coaster: I've gone from six shows a week, to one, and back to four.

I like to think a lot of it has to do with my ability to offer a karaoke show that's better than my competition. And that is partly true. But a long time ago I decided to run my karaoke business like a business. Just because I worked six nights a week until 2:00 am didn't mean I got to sleep until noon the next day. Success, especially during the lean times, depends on your ability to "out business" your competition.

Cyber Singing Is for Real

One crucial element today is an effective Web site. With over six million users on AOL alone, it seems we're all becoming cyber junkies. When I typed in the search word "karaoke" recently, I came up with over two million hits! That should tell you something.

Debra Lewis of Star Karaoke in Mobile, Alabama (who also helped me out with the last article) believes every KJ should have a Web page. "You can post current information about the venues or events you are playing at for one thing," she explains. "You can also provide a myriad of other pertinent information for those who use your services."

Easy as 1, 2, 3

Setting up a simple Web page can take as little as thirty minutes. If you're on AOL, you're actually entitled to seven separate single page Web sites, one per screen name. Angelfire.com and Yahoo.com also have free page hosting. Using their templates, you can have a site up and running in one afternoon. Of course you can also "hire a Webmaster" to create and host your site for you.

Debra stresses the importance of making sure your fans can find you. "By itself a page will get lost among the millions on the Internet. You have to do a bit of work yourself to get your page found by major search engines. They will send out what are called spiders to 'crawl' your site for info and access it."

As for her own site, she says, "I have my web page in a free, no frills site that is well linked to major search engines. Here you don't use 'www.' You use your first name and whatever info they have to set you apart. I used my city and state with my first name, since it is so common. You don't have to know a thing about building a Web page either. You can add your own photo album and guest book, copy and paste links, and so much more. There are many ways to take advantage of them. You can even have a link to Map Quest for printable maps to your location."

A recent Web search on the word "karaoke" came up with *over two million* hits...That should tell you something.

Get Hooked Up

"Another way to get found by more web crawlers," Debra continues, "is to list your Web site at other sites like Sound Choice and many other online dealers, like Karaoke.com. Or you can trade links with other KJs. Search engines find you by the links around the web. You can also use free submission to search engine sites...It can take time but it is very important that you list first and not wait and hope their Web crawlers discover your page."

Debra says she gets a lot of out-of-town traffic at her shows, as well as the locals who keep up with her on her site. "I offer information about myself and what I offer, where I'm playing and when, info about karaoke on the Net, dealers I use, tourist Web information, local news links, etc. Understand what your people will be looking for."

Get Sticky

A major mistake people make in setting up a Web site is that they don't keep the information current. If you're going to spend the time setting up the site, you need to keep it updated too. "Make a habit out of checking the page once a week at the very least and keep the info fresh," Debra encourages. "I get gig work from my page. People keep up with my shows and venues on my site from all over the country. I also post advice I have given through the years on my site and list other karaoke info sites where you can find more. I list all the forums I visit and endorse for karaoke enthusiasts on my site. The term used today is called 'make it sticky.' Give them a reason to come back over and over again."

Debra sums up the potential impact of the Web on your business: "The Internet offers so much advertising and free access. All you have to do is take some time and keep up with it...This way you are instantly accessible with all your most up-to-date information. With so many getting online looking for karaoke, you don't want to be left out of something that can bring you business, and cost you nothing but time and effort."

Visit Debra's site at http://karaoke.dj.net/debramobileala.html.•

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Soundtracks of Our Lives

By Fred Sebastian

Along with the wealth of winter blockbuster movie releases over the years, many impressive CD compilations have been issued containing huge hits used in or made famous by the movies. Read on for a look at several of these great compilations.

But songs don't have to be from movies to provide background music for our lives. Glam rock, with its beginnings in the '70s, was the predecessor to '80s new wave. I'll show you a cool selection of glam collections. And old school originally referred only to early rap and hip-hop music, but these days it can take in a broader variety of styles, reaching back through the '80s. No matter where you draw the line, you can't have a great party without some of the lessons compiled below.

Often hits stand out so well on their own that we forget the movies they were associated with. The following compilations show just how much great music has come from movies. Even though some songs appear on more than one collection, each set offers a unique mix.

PURE MOVIES

Love Is All Around (Four Weddings and a Funeral) ..... WET WET WET
How Deep Is Your Love (Saturday Night Fever) ..... BEE GEES
Stuck In The Middle With You (Reservoir Dogs) ..... STEALERS WHEEL
Blaze Of Glory (Young Guns II) ..... JON BON JOVI
Jungle Boogie (Pulp Fiction) ..... KOOL & THE GANG
Deep (Kalifornia) ..... EAST 17
Up Where We Belong (An Officer and a Gentleman) ..... JOE COCKER & JENNIFER WARNES
Lady In Red (Lady In Red) ..... CHRIS DeBURGH
Pinball Wizard (Tommy) ..... ELTON JOHN
The Kids Are Alright (The Kids Are Alright) ..... THE WHO
Unchained Melody (Ghost) .. RIGHTEOUS BROTHERS
Dream A Little Dream (French Kiss) ..... THE BEAUTIFUL SOUTH
No One Said It Would Be Easy (Kalifornia) ..... SHERYL CROW
Play Dead (Young Americans) ..... BJORK & DAVID ARNOLD
What A Feeling (Flashdance) ..... IRENE CARA
I Do, I Do, I Do, I Do (Muriel's Wedding) ..... ABBA
Just Called To Say I Love You (Lady In Red) ..... STEVIE WONDER
Say You Say Me (White Nights) ..... LIONEL RITCHIE
Nights In White Satin (Casino) ..... MOODY BLUES

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Sea Of Love (Sea of Love) ..... PHIL PHILLIPS
Someday (Hunchback of Notre Dame) ..... ETERNAL
In All The Right Places (Indecent Proposal) ..... LISA STANSFIELD
Unchained Melody (Ghost) ..... RIGHTEOUS BROTHERS
The Crying Game (The Crying Game) ..... BOY GEORGE
Absolute Beginners (Absolute Beginners) DAVID BOWIE
I'm Gonna Be (500 Miles) (Benny and Joon) ..... THE PROCLAIMERS
My Girl (My Girl) ..... THE TEMPTATIONS
I Will Survive (First Wives Club) ..... CHANTAY SAVAGE
Golden Eye (Golden Eye) ..... TINA TURNER
Slave To Love (9-1/2 Weeks) ..... BRYAN FERRY
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I Love Rock And Roll .....ARROWS
Can The Can .....SUZI QUATRO

Medleys are a particularly useful way of introducing a style of music without playing full-length versions of songs. In effect, you're giving the crowd more music in less time. GLAM PARTY SUPERMIX, performed by the Glam Rock Allstars, is a collection of medleys covering and highlighting the music of top glam superstars and their hits. Medley run times are shown.

GARY GLITTER MEDLEY: (9:05)
Hello Hello, I'm Back Again / I'm The Leader Of The Gang (I Am I) / Glisten Yeah / Rock And Roll (Part 1) / I Didn't Know I Loved You (Till I Saw You Rock 'N' Roll) / Do You Wanna Touch Me (Oh Yeah) / I Love You Love Me Love
SWEET MEDLEY: (6:21)
Blockbuster / Teenage Rampage / Wig-Wam Bam / The Ballroom Blitz / Hell Raiser / Fox On The Run
SUZI QUATRO MEDLEY: (4:32)
Daytona Demon / Can The Can / Devil Gate Drive / 48 Crash
ALVIN STARDUST MEDLEY: (5:01)
You, You, You / Red Dress / My Coo Ca Choo / Jealous Mind
T.REX MEDLEY: (4:48)
Hot Love / Metal Guru / Get It On / 20th Century Boy
BAY CITY ROLLERS MEDLEY: (6:51)
Medley / Shang-A-Lang / All Of Me Loves All Of You / Remember (Sha La La La) / Bye Bye Baby
SLADE MEDLEY: (5:37)
Skweeze Me Please Me / Cum On Feel The Noize / Mama We'er All Crazee Now / Gudbuy T' Jane
GLITTER BAND MEDLEY: (5:26)
The Tears I Cried / Let's Get Together Again / Angel Face / Goodbye My Love
ABBA MEDLEY: (4:29)
Waterloo / Mamma Mia / S.O.S.
MUD MEDLEY: (4:38)
Dyna-Mite / Crazy / L-L-Lucy / Tiger Feet
DAVID BOWIE MEDLEY: (5:01)
Rebel Rebel / Diamond Dogs / The Jean Genie / John, I'm Only Dancing
70'S GLAM MEDLEY: (11:32)
The Bump / Fancy Pants / Sugar Baby Love / I Can Do It / Tell Him / New York Groove / Glass Of Champagne / (Dancing) On A Saturday Night / Do You Wanna Dance

As stated earlier, the boundaries of what's considered old school music stretch beyond early hip-hop/rap hits. On OLD SCHOOL DANCE LESSON 2, the great jams are varied and the learnin' is good.

Genius Of Love.....TOM TOM CLUB
Point Of No Return .....NU SHOOZ
We Are Family .....SISTER SLEDGE
Ain't Nobody .....CHAKA KHAN
Good Times .....CHIC
White House .....LAID BACK
Le Freak .....CHIC
Dance Floor .....ZAPP
I'm Every Woman .....CHAKA KHAN
Do You Wanna Get Away .....SHANNON
Bounce, Rock, Skate .....VAUGHN MASON
Can You Feel The Beat .. LISA LISA & THE CULT JAM
What's On Your Mind..... INFORMATION SOCIETY
Keep The Fire Burning .....GWEN MCCRAE
Play At Your Own Risk.....PLANET PATROL
The Word Is Out .....JERMAINE STEWART

You don't have to stretch your imagination to believe that radio station compilation CDs are going to include great stuff. THIS IS OLD SCHOOL is one such release loaded with outstanding tracks. In fact, you'll want to stay after class for more of this.

I'm Ready .....KANO
I Will Survive.....GLORIA GAYNOR
You're The One.....D TRAIN
Got To Be Real .....CHERYL LYNN
Show Me (Short Version).....COVER GIRLS
When I Hear Music.....DEBBIE DEB
Diamond Girl ..... NICE & WILD w/ JOHN MINNIS
Rockit.....HERBIE HANCOCK
White Lines (Don't Do It) .....
.....GRANDMASTER FLASH & MELLE MEL
Fantastic Voyage.....LAKESIDE
Freak-A-Zoid..... MIDNIGHT STAR
Cutie Pie.....ONE WAY
Ring My Bell ..... ANITA WARD
You've Gotta Believe ..... LOVE BUG STARSKI
The Message.....
.....GRANDMASTER FLASH & THE FURIOUS FIVE
I Wonder If I Take You Home.....
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2	4	Daniel Bedingfield	Gotta Get Thru This	Island
3	5	Wide Life	I Don't Want You	Nervous
4	2	Cher	Different Kind Of Love Song	Warner Bros
5	3	Gloria Gaynor	I Never Knew	Logic
6	7	Taylor Dayne	How Many	Emerge
7	13	Ian Van Dahl	Reason	Robbins
8	6	Jennifer Lopez	I'm Alive	Sony
9	9	Sherrie Lea	Anyway	Robbins
10	12	Hannah	Blinded	Robbins
11	10	Lamya	Empires	J
12	11	Narcotic Thrust	Safe From Harm	Yoshitoshi
13	NE	Madonna	Die Another Day	Maverick
14	16	Underworld	Two Months Off	V2
15	23	Paul Oakenfold	Starry-Eyed Surprise	Maverick
16	42	Sheryl Crow	Steve McQueen	Interscope
17	8	Kylie Minogue	Love at First Sight	Capitol
18	21	Anastacia	Boom	Sony/UK
19	37	Reina	No One's Gonna Change You	Groovilicious
20	NE	Deborah Cox	Mr. Lonely	J
21	46	Faith Trent	Body (Reach Out)	Tommy Boy
22	33	Pink	Just Like A Pill	BMG/LaFace
23	40	Puretone	Addicted To Bass	V2
24	CB	Superchumbo	Irresistible	Twisted
25	CB	Jewel	Serve The Ego	Atlantic
26	15	Eyes Cream	Open Up Your Mind	Provocative
27	25	DJ Sammy & Yanou	Heaven	Robbins
28	27	Who Da Funk	Shiny Disco Balls	SUBUSA
29	19	Evolution f/Jayn Hanna	Walking On Fire	Nettwerk
30	28	Celine Dion	I'm Alive	Epic
31	14	Conjure One	Sleep	Nettwerk America
32	NE	Dolce	Sorrow	Tommy Boy
33	22	Dee Robert	Separate Ways	Oh
34	34	TATU	All The Things She Said	Universal
35	24	Kim English	Treat Me Right	Nervous
36	CB	Yasmeen	Blue Jeans	MCA
37	18	Amber	Need To Be Naked	Tommy Boy
38	RE	Madhouse	Like A Prayer	Radikal
39	NE	GTS f/Karyn White	Super Woman	King Street Sounds
40	44	Alcazar	Crying at the Discothèque	Emagine
41	49	Rosabel	That Sound	Tommy Boy
42	50	Shakira	Objection	Columbia
43	26	Nicole J McCloud	Searchin	Artemis
44	NE	Vicki Shephard	I Got a Feelin'	Redzone
45	30	Seiko	All To You	HippO
46	39	Sera	That Girl Wouldn't Listen	Aezra/BMG
47	NE	Tim Deluxe	It Just Won't Do	Vendetta/SP
48	45	Dirty Vegas	Days Go By	Capitol
49	17	M Factor	Mother	Serious/MCA
50	NE	Leann Rimes	Life Goes On	Curb

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Courtesy of Expressions Photography

Dusting Off the Gowns and Tuxes

It probably seemed like something was a bit out of proportion at the Wausau Club that evening. Instead of the typical wedding reception, with one bride and groom and a crowd of well-dressed guests, this time all the guests were dressed as brides and grooms. A DJ's nightmare? Far from it.

John and Renee Dovorany wanted to put on a party for their friends that would be memorable and a lot of fun. They decided to give a bunch of their friends an excuse to pull their wedding attire out of storage and celebrate their wedding vows once again.

That's when DJ Bob Holl got the call. Having a close working relationship with the club, he had been referred as having the right balance of fun and class for the event. (See Bob's DJ Allstar profile in Mobile Beat #69, November 2001, p. 63.)

Among other frivolities, there was a garter take-off and throwing contest, a best butt contest (to the tune of "Baby Got Back"), wedding cake feedings and more. Many fun awards were given out (for people who responded first to their RSVPs, people who traveled the farthest, etc.). Imagine a hall full of couples enjoying some wild, reception-style fun, but with no wedding-day difficulties on their minds. According to Bob, "It was a riot! Just loads of fun!"

We don't have to take his word for it. Just check out the pictures! •

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